

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., March 24, 1948.

The sixth meeting of the Commission of Fine Arts during the fiscal year 1948 was held in its office in the Interior Department Building on Wednesday, March 24, 1948. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Reinhard,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on February 18, 1948, were approved.

2. DESIGN FOR KEY MANSION MARKER: Mr. H. T. Thompson, Assistant Superintendent, National Capital Parks, submitted a design for a small triangular park area to mark the site of the Francis Scott Key Mansion on the west side of the Key Bridge, near M Street. In addition to a standard National Park Service marker (heretofore approved by the Commission of Fine Arts), there is to be a flagpole on which is to be flown the United States Flag of 15 stars and 15 stripes, which was in use when Key wrote the Star Spangled Banner in 1814. The Commission approved the plans (Exhibit A).

3. LANDSCAPE PLANS FOR THE WHITE HOUSE GROUNDS: Mr. Harry T. Thompson, Assistant Superintendent, National Capital Parks, submitted two landscape and planting plans for the White House Grounds. These were inspected by Mr. Clarke, and on his recommendation the Commission approved:

- (a) Plan N.C.P. 14.3-149, for the North Lawn area
- (b) Plan N.C.P. 14.3-146 for the East Wing Lawn area.

A report was sent to Mr. Thompson accordingly (Exhibit B).

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1. The first part of the document is a letter from the President of the United States to the Secretary of the Navy, dated 18th March 1899. The letter is signed by William McKinley and is addressed to John D. Long. The letter discusses the appointment of a new Secretary of the Navy and the importance of the position.

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[Faint mirrored bleed-through from reverse side]

4. DESIGNS FOR NEW COMMERCIAL BUILDINGS ON SIXTEENTH STREET: The Commission ratified the action of the Chairman with regard to a letter sent to Mr. John Nolen of the Board of Zoning Adjustment (Exhibit C) approving architectural designs for (a) a 4-story office building for the Motion Picture Association of America (proposed to be situated at the southwest corner of 16th and I Streets); and (b) an 8-story general purpose office building, with space for a bank on the first floor (proposed to be situated at the southwest corner of 16th and K Streets), concerning which certain changes were recommended.

5. PAINTINGS BY CEZANNE: Mr. Clarke brought to the attention of the Commission a copy of an extract of a Will (received from Mr. William Adams Delano) offering several paintings by Cezanne for placing either in the White House or the American Embassy in Paris, or else sold (Exhibit D).

The matter was referred to Commissioner Finley for report at the next meeting.

6. SOUTH PORTICO OF THE WHITE HOUSE: Mr. Clarke presented an extract from a letter which he received from Mr. Woodford Patterson, retired Secretary of Cornell University, now living in Newark Valley, New York, commenting on the second-floor porch of the South Portico of the White House (Exhibit E).

7. NATIONAL INSTITUTE OF HEALTH DEVELOPMENT: Mr. A. S. Thorn, Assistant Supervising Architect, accompanied by Mr. C. David Persina, Chief, Design Division, and Mr. S. E. Sanders, Chief Site Planner, Public Buildings Administration, submitted progress plans for the development of the National Institute of Health, at Bethesda, Md. They had largely to do with the design of the roadway system for the grounds in particular relation to sites for new buildings. Mr. Sanders explained the preliminary studies.

The Commission approved (a) the general layout of roads, as shown in the preliminary studies, as well as (b) the sites for the proposed new buildings.

1. Proposed for the position of Assistant Secretary:

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It was indicated that the proposed new Hospital and Research Laboratory is to be located on the axis of the Administration Building of the old group.

A report was sent to Commissioner Reynolds (Exhibit F).

8. GREAT PLAZA DEVELOPMENT: Mr. A. S. Thorn, Assistant Supervising Architect, accompanied by C. David Persina, Chief, Division of Design, and Mr. S. E. Sanders, Chief Site Planner, of the Public Buildings Administration, presented several schemes for the development of the Great Plaza in the "Triangle" south of Pennsylvania Avenue opposite the Department of Commerce.

Scheme No.1 suggested parking space for 751 cars; scheme No.2 suggested parking space for 1195 automobiles, which is about the number parked on the Plaza at the present time; and Scheme No.3 suggested parking space for 1794 automobiles on two levels.

The Commission considered each of the plans. Mr. Finley expressed regret that an open-air garage has been planned for the Great Plaza, which originally was intended as a park space to be used for passive recreation and accordingly landscaped appropriately.

Lieut. Col. Lavonne M. Cox, and Lieut. Col. Vernon A. Shurm, Assistants to the Engineer Commissioner, and Walter T. Vanaman, Assistant Director, Motor Vehicle Parking Agency, District of Columbia, were present and set forth the need of parking space for automobiles in the Central Area of Washington.

Major General U. S. Grant III, Chairman of the National Capital Park and Planning Commission, reported that at a recent meeting his Commission had agreed to accept Scheme No.2, provided the Commission of Fine Arts concurred. He spoke of the Plan for the Great Plaza at the time it was adopted in 1926, and said he felt the Government had made appropriate use of the "Triangle" since only six-story buildings were built; commercially developed, the buildings would have been 10 to 12 stories high, and consequently even more parking space would have been required.

After careful consideration, the Commission recommended that further study be given to Scheme No.2, so as to preserve a mall in the form of a central turf panel not less than 140 feet wide easterly from the Oscar Straus Memorial Fountain. A report was sent to Commissioner Reynolds accordingly (Exhibit G).

A proposed arrangement for a bus terminal at the east end of the Great Plaza was agreed to, and will be indicated on the new drawing.

9. AMERICAN CEMETERIES IN EUROPE: Brig. Gen. Thomas North, Secretary of the American Battle Monuments Commission, in company with Mr. John F. Harbeson, Architectural Consultant, submitted several designs for American Cemeteries, together with certain architectural elements, including chapels, all in connection with World War II in Europe. Before considering architectural drawings, Mr. Harbeson requested advice concerning sculptors and painters for several of the cemetery chapels, and the following named were approved:

The Commission approved Malvina Hoffman as sculptor for collaboration with Delano & Aldrich; and either Eugene Savage or Allyn Cox as mural painters.

The Commission approved Carl Milles as sculptor for collaboration with Holabird & Root, architects.

The Commission approved Wheeler Williams as sculptor for collaboration with Perry, Shaw & Hepburn, architects.

The Commission considered revised designs submitted by Holabird & Root for the American Cemetery at Henri Chapelle. The Commission were in accord with the plans and elevation and with the general conception of the sculpture as shown on the architects' drawings. However, before approving the plans, the Commission felt there should be an agreement between the architects and the sculptor, Carl Milles, since the sculptural elements form so integral a part of the composition.

The Commission considered designs for the St. James Cemetery Chapel, and

gave general approval to the same (Mr. Aldrich not voting), with the suggestion that the windows in the west facade be omitted and sculptural relief substituted for the windows over the entrance. The designs are to be resubmitted.

A Report was sent to General North (Exhibit H):

10. TOMB OF THE UNKNOWN SOLDIER, WORLD WAR II: Brig. Gen. G. W. Horkan, in charge of the Memorial Division, Office of the Quartermaster General, War Department, in company with Mr. W. M. Hines, Public Information Officer, and others of that Office, conferred with the Commission on the subject of a Tomb of the Unknown Soldier, World War II, for which legislation has been enacted by Congress, as follows:

Public Law 429, 79th Congress. An Act

To provide for the burial in the Memorial Amphitheater of the National Cemetery at Arlington, Virginia, of the remains of an unknown American who lost his life while serving overseas in the armed forces of the United States during the Second World War.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of War is authorized and directed (1) to cause to be brought to the United States the remains of an American who lost his life while serving overseas in the armed forces of the United States, during the Second World War, and whose identity has not been established; and (2) to provide for the burial, with appropriate ceremonies of such unknown American in the Memorial Amphitheater of the National Cemetery at Arlington, Virginia, near or beside the remains of the Unknown American Soldier of the First World War.

Sec.2. There is authorized to be appropriated such sum as may be necessary to carry out the purposes of this Act. Approved June 24, 1946.

General Horkan said: "After World War I, an unknown soldier was selected and the body was transported to Washington and buried in the Cemetery at Arlington. There was erected, of course, a very suitable and beautiful memorial. These gentlemen had a great deal to do with that.

We are faced now with the same problem after World War II. There has been a bill passed by the Congress providing for the selection and return to this country to be interred or reinterred in Arlington an unknown soldier. The selection of that soldier will not/quite as simple this time as it was last time.

On V-J Day we had some three hundred thousand dead buried in 454 cemeteries scattered in 86 countries throughout the world. The time of the selection of this body and the time it will be brought back to Washington are highly improbable. We have some 20,000 unidentified bodies in our possession now. We are using every

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scientific means to identify/bodies. Consequently, we cannot bring a body back to Washington to be buried as an unknown soldier until we have exhausted every means known to identify those that are now unknown. The time element is very problematic.

Now, as to the question of where he is to be buried, the law provides that he will be buried in Arlington, and the law states it is to be at the side or near the Tomb of the Unknown Soldier of World War I. That is going to present some architectural problems and some engineering problems.

We have developed no plan to date on this burial. Consequently, we have nothing to present to you in a concrete manner. However, we did want to discuss with you informally the matter and to give you some of the views that have been advanced. One is that the World War II Unknown would be interred right beside the existing monument of the tomb of the World War I Unknown. That has certain advantages in that you would be able to use the existing tomb for the two by simply changing the inscription.

Other theories or other plans have been advanced, namely, to go probably back of the existing tomb and reinter the body very closely to the existing one, and, again, the tomb could be used to commemorate both bodies.

As I say, we are simply beginning to think about this problem, and we wanted to discuss it with you informally with the view of asking you gentlemen if you would give a little thought to it in the coming months with the view of maybe having some suggestions on this matter. We would like to come back again at some later date with some proposed drawings to submit to you. . . ."

Chairman Clarke remarked, "General, measured in terms of sentiment and not architecture (because that is a measure of the matter) would it be your judgment that the public would be most sympathetic to that idea of having the Unknown Soldier of World War II buried next to the Unknown Soldier of World War I?"

General Horkan replied, "We have thought about it, but this is going to be a public relations problem more than really an architectural problem. Consequently, anything that we do from a public relations standpoint must have the blessing of this group. In other words, it must be at least architecturally right before it can be all right from a public relations standpoint. It is going to be a wide-open question, and, as a matter of fact, this is the first time we have discussed it. . . ."

It was pointed out that a World War II Monument would have to be the equal of the World War I Monument, and be in a location comparable to it.

Chairman Clarke said the Commission would visit the Tomb of the Unknown Soldier at Arlington and give careful consideration to the problem.

11. INSCRIPTION ON THE STATUE OF NATHAN HALE: The Commission inspected the inscription of the statue of Nathan Hale, which had been gilded by George M. O'Toole, 818-18th Street, N.W., Washington. Mr. Lawrie considered the work satisfactory. However, he expressed regret that the inscription had been sandblasted instead of carved.

The Secretary reported that the statue is to be dedicated on Sunday, April 18th.

12. OCCUPATION SERVICE MEDAL FOR THE NAVY: Under date of March 23, 1948, the following letter was received from the Acting Secretary of the Navy, Honorable John N. Brown:

There is transmitted a plaster model of the obverse of a proposed Occupation Service Medal to be used by the Navy, the reverse to be identical with the reverse of the China Service Medal.

The design of the obverse was prepared by Mr. Thomas Hudson Jones of the Heraldic Section of the Office of the Quartermaster General, U.S. Army.

This model is submitted for your comments as to the merits of the design under the provisions of Executive Order No. 3524, of July 28, 1921."

The Commission inspected the model; Mr. Lawrie gave it particular attention. The obverse showed Neptune rising from the sea and pointing to the occupation area.

The Commission disapproved the model. It seemed to the Commission that the figure of Neptune resembles a portrait rather than a mythological character and that his posture with outstretched arm and hand seems awkward. Also, the lettering on the obverse did not conform to that on the reverse.

The Commission suggested that Mr. Jones be requested to make two or three pencil sketches for a new model. These would be brought to the attention of the members of the Commission, during the absence of Chairman Clarke in Europe. Mr. Clarke said he would return from France by the end of April.

A report was sent to Acting Secretary of the Navy Brown (Exhibit I).

13. FREER GALLERY OF ART: The Commission inspected a number of works of art, submitted by Director Wenley at the Freer Gallery and approved them. (Exhibit J)

14. NEXT MEETING OF THE COMMISSION: The Commission decided to hold their next meeting in Washington on Friday, May 7, 1948.

The Commission adjourned at 4:30 p.m. After luncheon at the National Gallery of Art, the Commission were invited by Mr. Finley to inspect the Exhibition of paintings from Germany on display there. Thereupon the Commission went to the Arlington National Cemetery to see the Tomb of the Unknown Soldier.

COPY

The Commission of Fine Arts

Washington

March 25, 1948.

Dear Mr. Thompson:

The Commission of Fine Arts, at there meeting on March 24, 1948, approved a design which you submitted for an historic marker, including flagpole, to commemorate the site of the Francis Scott Key Mansion.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Harry T. Thompson,
Assistant Superintendent,
National Capital Parks,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT A

COPY

The Commission of Fine Arts

Washington

March 22, 1948

Dear Mr. Thompson:

The Commission of Fine Arts, at their meeting on March 24,

1948, approved a design which you submitted for an historic

marker, including flagpole, to commemorate the site of the

Francis Scott Key Mansion.

For the Commission of Fine Arts:

Sincerely yours,

Clifford W. Wright,
Chairman

Mr. Harry T. Thompson,
Assistant Superintendent,
National Capital Parks,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT A

COPY

The Commission of Fine Arts

Washington

March 25, 1948.

Dear Mr. Thompson:

The Commission of Fine Arts, at their meeting on March 24, 1948, inspected the plans which you submitted for planting and landscape improvements of the White House Grounds.

The Commission approved plan, N.C.P. 14.3-149 for the North Lawn; also Plan N.C.P. 14.3-145 for the East Wing.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Harry T. Thompson,
Assistant Superintendent,
National Capital Park,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT B

The Commission of Fine Arts

Washington

March 25, 1946.

Dear Mr. Thompson:

The Commission of Fine Arts, at their meeting on March 24,

1946, inspected the plans which you submitted for planting and

landscape improvements of the White House Grounds.

The Commission approved plan, W.C.F.A. 14-3-149 for the

North Lawn; also plan W.C.F.A. 14-3-145 for the East Wing.

For the Commission of Fine Arts:

Sincerely yours,

Clifford B. Clark,
Chairman.Mr. Henry L. Thompson,
Assistant Superintendent,
National Capital Park
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT 5

The Commission of Fine Arts

Washington

March 1, 1948.

Mr. John Nolen, Jr.
Director of Planning
National Capital Park and Planning
Commission
Washington 25, D. C.

Subject: 16th Street Office Buildings

Dear Mr. Nolen,

Mr. Caemmerer has referred to me your letter of February 26th with which you submitted, for the consideration of this Commission, plans for (a) a 4-story office building for the Motion Picture Association of America (proposed to be situated at the south west corner of 16th and I Streets), and (b) an 8-story general purpose office building with space for a bank on the first floor (proposed to be situated at the south west corner of 16th and K Streets). The Commission are pleased to give consideration to these matters, upon the request of the Board of Zoning Adjustment and the National Capital Park and Planning Commission, inasmuch as the development of 16th Street is of such vital concern to the National Capital.

Inasmuch as you desire prompt action in these matters I have not held these two submissions over for the next meeting of the Commission, but rather taken them up informally with architect members. Our recommendations follow.

Office Building for the Motion Picture Association:

The plans prepared by Mr. Aymar Embury call for a building eminently satisfactory in design, one which will serve to embellish 16th Street in a manner thoroughly appropriate and in accord with the best standards of architectural design. The Committee of Architects of the Commission of Fine Arts and the Chairman recommend to the Board of Zoning Adjustment and to the National Capital Park and Planning Commission that the plans for this building be approved.

Office Building 16th and "K" Street:

This proposed building, from plans by Robert Scholz, is to be located diagonally opposite the Hotel Statler. The Committee of Architects of the Commission of Fine Arts and the Chairman recommend to the Board of Zoning Adjustment and to the National Capital Park and Planning Commission that the plans for this building be approved subject, however, to the following:

1. That the principle material of construction be limestone.
2. That the granite base and granite trim around the two entrances be of a light color (Chelmsford pink or equal granite).
3. That the projecting or overhanging metal sheds at the two entrances be omitted.
4. That a belt-course of satisfactory design be carried around the building just below the first floor windows, as indicated on the sketch and as shown in section on the "K" Street elevation only.

Very truly yours,
Gilmore D. Clarke,
Chairman.

P.S. Plans returned herewith

Washington

March 1, 1942

Mr. John Nolen, Jr.,
Director of Planning,
National Capital Park and Planning
Commission,
Washington 25, D. C.

Subject: John Street Office Building

Mr. Nolen,

Mr. Gammeter has referred to me your letter of February 26th with which
in submitted for the consideration of this Commission, plans for (a) a 4-story
office building for the National Association of America; (b) an 8-story general purpose
office building with space for a bank on the first floor (proposed to be situated at
the south west corner of John and I Streets); and (c) an 8-story general purpose
office building with space for a bank on the first floor (proposed to be situated at
the south west corner of John and K Streets). The Commission are pleased to give
consideration to these matters, upon the request of the Board of zoning Adjustment
and the National Capital Park and Planning Commission, inasmuch as the development of
this street is of such vital concern to the National Capital.

Inasmuch as you desire prompt action in these matters I have not held these
to submissions over for the next meeting of the Commission, but rather taken them
to informally with architect members. Our recommendations follow.

Office Building for the Motion Picture Association:

The plans prepared by Mr. Arthur Embury call for a building eminently satis-
factory in design, one which will serve to embellish 15th Street in a manner appro-
priate and in accord with the best standards of architectural design.
The Committee of Architects of the Commission of Fine Arts and the Chairman, recommend
to the Board of zoning Adjustment and to the National Capital Park and Planning Com-
mission that the plans for this building be approved.

Office Building 15th and "K" Streets:

This proposed building, from plans by Robert Schick, is to be located
generally opposite the Hotel Statler. The Committee of Architects of the Commission
of Fine Arts and the Chairman recommend to the Board of zoning Adjustment and to the
National Capital Park and Planning Commission that the plans for this building be ap-
proved subject, however, to the following:

1. That the building be constructed of limestone.
2. That the granite base and granite trim around the two entrances
be of a light color (Chelmsford pink or equal granite).
3. That the projecting or overhanging metal signs at the two entrances
be omitted.
4. That a half-course of satisfactory design be carried around the building
just below the first floor windows, as indicated on the sketch and as
shown in section on the "K" Street elevation only.

Very truly yours,
Glenn B. Clarke,
Chairman.

(Plans returned herewith)

To G.D.C.

from Wm. Adams Delano 3/12/48

Paragraph Seven: My daughter Matilda Sofia shall be allowed to retain for her use and enjoyment throughout her life, or so long in her lifetime as she may wish to, my paintings by the great French master Cezanne. I give and bequeath, at the death of my said daughter, indifferently as to whether she survive or predecease me, eight of these my paintings by Cezanne, and these the most valuable, to the President of the United States of America and his successors in office for the adornment of the White House at Washington. The President, or his delegate shall choose these said eight paintings from among the number in my possession. These paintings should be placed in one or more rooms of the White House in which there are no other paintings. The bottom of the canvas should be at the height of about m: 1.70 from the floor. The pictures should be at a distance from one another, and so placed in relation to the furniture as to seem like pictures in the wall: - windows displaying views of the outside. No ropes, or other means by which they are fixed or held in their places should be left visible. Shown in this way and with due attention to the colour or colours on the walls, and ~~at~~ elsewhere in this room (or rooms) these pictures will be seen to possess a decorative value of the highest order. Should the President refuse this said gift and bequest I in this event, with the same reservations as stated hereinabove, give and bequeath these said eight pictures to the United States of America for the adornment of the building occupied by the Embassy of the U. S. A. in Paris. And should this last said offer meet with rejection, I in this event order and direct that these eight pictures shall be sold at public auction in the City of New York and the money resulting from this sale shall be accounted for as belonging to the rest, residue and remainder of my possessions held or existing outside the Kingdom of Italy.

HENRY MOSES

Lawyer, Co-Trustee

Charles Loeser of Florence, Italy.

EXHIBIT D

Paragraph seven: my daughter ...

and enjoyment throughout her life, or as long as her life ...

... my paintings by the great ...

the death of my said daughter, indifferently as to whether she survive or

relinquish me, eight of these my paintings of ... and three most valuable,

the President of the United States of America and his successors in office for

the adornment of the White House at Washington. The President, or his delegate

will choose these said eight paintings from among the number in my collection.

These paintings should be placed in one or more rooms of the White House in which

there are no other paintings. The bottom of the canvas should be at the height of

about 1.50 from the floor. The pictures should be at a distance from one

another, and so placed in relation to the furniture as to seem like pictures in the

all: - windows displaying views of the outside. No ropes, or other means by which

they are fixed or held in their places should be left visible. Shown in this way

and with the attention to the colour or colours on the walls, and of the

this room (or rooms) these pictures will be seen to possess a decorative value of

the highest order. Should the President refuse this said gift and request I in

this event, with the same reservations as stated heretofore, give and bequeath

these said eight pictures to the United States of America for the adornment of the

building occupied by the Embassy of the U. S. in Paris. And should this last

said offer meet with rejection, I in this event order and direct that these said

pictures shall be sold at public auction in the City of New York and the money

resulting from this sale shall be accounted for as belonging to the said, residue

and remainder of my possessions held or existing outside the Kingdom of Italy.

WITNESSES

Lawyer, Co-Trustee

Charles Foster of Florence, Italy.

The Commission of Fine Arts

February 29, 1948.

MEMORANDUM FOR: Mr. Caemmerer.

The following is suggested to be included in the Minutes of the next meeting of the Commission:

"I quote from a letter I received from Woodford Patterson, Esq., retired Secretary of Cornell University, now living in Newark Valley, N.Y.:

"The picture of President Truman's back porch, which the A.P. sent out 3 weeks ago, proved the truth of what the Commission of Fine Arts had said in its disapproval of this project, namely, that it would dwarf and distort the noble columns of the south portico. Against their clean uprightness, as now can be seen, this perverse in-trusion of horizontal beam and railing is a restless disfigurement of what had been a composed unit of design. The antiquarian's objection to meddling with a cherished historic monument may seem only sentimental and vulgar. But every lover of simple beauty ought to condemn this selfish display of bad taste."

Gilmore D. Clarke.

EXHIBIT E

February 29, 1948.

MEMORANDUM FOR: Mr. Casper.

The following is suggested to be included in the Minutes

of the next meeting of the Commission:

"I quote from a letter I received from Woodford Patterson, Esq.,

retired Secretary of Cornell University, now living in New York Valley, N.Y.:

"The picture of President Truman's back porch, which the A.P.

sent out 3 weeks ago, proved the truth of what the Commission

of Fine Arts had said in its disapproval of this project, namely,

that it would dwarf and distort the noble columns of the south
porch. Against their clean uprightness, as now can be seen,

this perverse in-trusion of horizontal beam and railing is a
reckless disfigurement of what had been a composed unit of design.
The antiquarian's objection to meddling with a cherished historic
monument may seem only sentimental and vulgar. But every lover
of simple beauty ought to condemn this selfish display of bad

taste."

Gilmore S. Clark.

COPY

The Commission of Fine Arts
Washington

March 25, 1948,

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 24, 1948, considered "progress plans" submitted by your Office, particularly with reference to roadway lay-out, and change in location of some of the proposed buildings.

The Commission approved the plans, it being understood they are preliminary.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D.C.,

EXHIBIT F

The Commission of Fine Arts
Washington

March 22, 1945

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 24,

1945, considered "progress plans" submitted by your Office,
particularly with reference to roadway lay-out, and came in
location of some of the proposed buildings.

The Commission approved the plans, it being understood

they are preliminary.

For the Commission of Fine Arts:

Sincerely yours,

William D. Glavin,
Chairman.

Hon. W. E. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

The Commission of Fine Arts

Washington

March 25, 1948.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 24, 1948, considered schemes (Nos. 1, 2 and 3) submitted by your Office for a proposed plan of development of the Great Plaza in the "Triangle" south of Pennsylvania Avenue, opposite the Department of Commerce building.

The Commission noted with regret that the schemes suggest a continuance of the use of the Great Plaza for the parking of many automobiles. But while the need of parking space in the Central Area of Washington is recognized, the Commission believe it possible to prepare a design that will have combined with it both landscape treatment and parking features. However, the Commission disapprove Scheme 3, with its proposed one-story projection, to provide in all for 1,794 automobiles in the Great Plaza.

The Commission recommend a restudy of Scheme 2, so designed as to preserve a mall in the form of a central panel east of the Oscar Straus Memorial Fountain. It is understood that this will limit the number of automobiles to slightly less than 1,000.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable W. E. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT G .

The Commission on Fine Arts

Washington

March 25, 1948

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on March 24, 1948, considered schemes (Nos. 1, 2 and 3) submitted by your Office for a proposed plan of development of the West Plaza in the "Triangle" south of Pennsylvania Avenue, opposite the Department of Commerce Building.

The Commission noted with regret that the schemes suggest a continuance of the use of the West Plaza for the parking of many automobiles. But while the need of parking space in the Federal Triangle of Washington is recognized, the Commission believe it possible to prepare a design that will have combined with it both landscape treatment and parking features. However, the Commission also note Scheme 3, with its proposed one-story projection, to provide in all for 1,000 automobiles in the West Plaza.

The Commission recommend a restriction of Scheme 3, so designed as to preserve a wall in the form of a central panel west of the Oscar S. Squire Memorial Fountain. It is understood that this will limit the number of automobiles to slightly less than 1,000.

For the Commission of Fine Arts:

Sincerely yours,

William A. Clark,
Chairman

Honorable W. D. Reynolds, Commissioner,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

ENCLOSURE

THE COMMISSION OF FINE ARTS

C
O
P
Y

MARCH 30, 1948

Dear General North,

The Commission of Fine Arts, at their meeting on March 24, 1948, were pleased to consider with you and with Mr. Harbeson, Consulting Architect, further drawings for the American Cemeteries of World War II in Europe.

The Commission approve Malvina Hoffman, Sculptress, for collaboration with Delano & Aldrich, architects; and either Eugene Savage or Allyn Cox as mural painter.

The Commission approve Wheeler Williams, Sculptor, for collaboration with Perry, Shaw & Hepburn, architects. The selection of Francis Scott Bradford, mural painter, has been held in abeyance pending the submission of samples of his work.

The Commission do not approve Janet de Coux, Sculptress; it is suggested that Voorhees, Walker, Foley and Smith, Architects, submit the names of other sculptors for consideration.

With regard to the revised designs submitted by Holabird and Root for the American Cemetery at Henri Chapelle, the Commission of Fine Arts are pleased with the plans and elevation at the scale submitted and with the general conception of the sculpture as shown; the Commission believe, however, that the sculptural elements form such an important and integral a part of the composition that an understanding between the architects and the sculptor in this matter is deemed necessary before approval of the preliminary designs may be given.

With regard to the designs for the St. James Cemetery Chapel, by William T. Aldrich, Architect, the Commission (Mr. Aldrich not voting) give general approval to the designs, with the suggestion that the windows in the west facade be omitted. The Commission favor the introduction of sculptural bas-relief over the entrance doorway. Resubmission of this design is desired.

For the Commission of Fine Arts:

Brig General Thomas North, Secretary
American Battle Monuments Commission
Pentagon Building
Washington, D. C.

Sincerely yours,
/sgd/
Gilmore D. Clarke,
Chairman

EXHIBIT H

C
O
P
Y

MARCH 30, 1948

Dear General North,

The Commission of Fine Arts, at their meeting on March 24, 1948, were pleased to consider with you and with Mr. Harbeson, Consulting Architect, further drawings for the American Cemetery of World War II in Europe.

The Commission approve Melvin Hoffman, Sculptress, for collaboration with Delano & Aldrich, architects; and either Eugene Savage or Allyn Cox as mural painter.

The Commission approve Wheeler Williams, Sculptor, for collaboration with Perry, Shaw & Hepburn, architects. The selection of Francis Scott Bradford, mural painter, has been held in abeyance pending the submission of samples of his work.

The Commission do not approve Janet de Goux, Sculptress; it is suggested that Voorhees, Walker, Holey and Smith, Architects, submit the names of other sculptors for consideration.

With regard to the revised designs submitted by Holabird and Root for the American Cemetery at Henri Chapelle, the Commission of Fine Arts are pleased with the plans and elevation at the scale submitted and with the general conception of the sculpture as shown; the Commission believe, however, that the sculptural elements form such an important and integral part of the composition that an understanding between the architects and the sculptor in this matter is deemed necessary before approval of the preliminary designs may be given.

With regard to the designs for the St. James Cemetery Chapel, by William T. Aldrich, Architect, the Commission (Mr. Aldrich not voting) give general approval to the designs, with the suggestion that the windows in the west facade be omitted. The Commission favor the introduction of sculptural bas-relief over the entrance doorway. Resubmission of this design is desired.

For the Commission of Fine Arts:

Sincerely yours,
Gilmore D. Clarke,
Chairman

Brig General Thomas North, Secretary
American Battle Monuments Commission
Pentagon Building
Washington, D. C.

ENCLOSURE

COPY

The Commission of Fine Arts

Washington

March 25, 1948.

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on March 24, 1948, considered the plaster model of the obverse of a proposed Occupation Service Medal to be used by the Navy, submitted with your letter of March 23d.

The model was brought to the particular attention of the Honorable Lee Lawrie, sculptor member of the Commission.

The Commission disapproved the model. The figure of Neptune resembles a portrait rather than a mythological figure and his posture with outstretched arm and hand seems awkward. Also, the lettering on the obverse does not conform to that of the reverse as proposed.

The Commission suggest that the sculptor, Thomas Hudson Jones, be requested to make two or three pencil sketches for a new model. Upon receipt of the sketches, the Commission will give them prompt attention.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable John N. Brown,
Acting Secretary of the Navy,
Washington, D.C.

EXHIBIT I

The Commission of Fine Arts

Washington

March 25, 1948

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on March 24, 1948, considered the plaster model of the obverse of a proposed Occupation Service Medal to be used by the Navy, submitted with your letter of March 23d.

The model was brought to the particular attention of the Honorable Lee Lawrie, sculptor member of the Commission. The Commission disapproved the model. The figure of Neptune resembles a portrait rather than a mythological figure and his posture with outstretched arm and hand seems awkward. Also, the lettering on the obverse does not conform to that of the reverse as proposed.

The Commission suggests that the sculptor, Thomas Hudson Jones, be requested to make two or three pencil sketches for a new model. Upon receipt of the sketches, the Commission will give them prompt attention.

For the Commission of Fine Arts:

Sincerely yours,

Walter D. Clark,
Chairman.

Honorable John M. Brown,
Acting Secretary of the Navy,
Washington, D.C.

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Bronze vessel of the type kuang, Chinese, Shang dynasty.
- 1 Bronze animal, Chinese, Late Chou dynasty.
- 1 Bronze vessel of the type hu, Chinese, Chou dynasty.
- 1 Marble carving, Chinese, Shang dynasty.
- 1 Painting, Chinese, Ch'ing dynasty, by Wu Chung-pai tau.
- 1 Manuscript (Mihr & Mushtari), Persian, dated 959.
- 1 Gold Bracelet, Syrian, 10th-11th century,

Which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

March 24, 1948.

Gilmore D. Clarke, Chairman
For the Commission of Fine Arts.

EXHIBIT J

The Regents of the Smithsonian Institution, the Commission of Fine Arts, and Miss Katherine M. Hughes, of the Bureau of the Interior, as provided in Paragraph 4 of the Ordinance to the effect of the following objects:

- 1 Bronze vessel of the type hu, Chinese, Shang dynasty.
- 1 Bronze animal, Chinese, Late Zhou dynasty.
- 1 Bronze vessel of the type hu, Chinese, Zhou dynasty.
- 1 Marble carving, Chinese, Shang dynasty.
- 1 Painting, Chinese, Ch'ing dynasty, by the Ch'ing-pai fan.
- 1 Manuscript (with a woodblock), Persian, dated 929.
- 1 Gold bracelet, Syrian, 10th-11th century.

Which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wesley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution

Elmore B. Smith, Chairman
for the Commission of Fine Arts.

March 24, 1915.

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., May 7, 1948.

The seventh meeting of the Commission of Fine Arts, during the fiscal year 1948, was held in its Office in the Interior Department Building on Friday,

May 7, 1948. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Reinhard,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on March 24, 1948, were approved.

2. PRODUCTION OF MEDALS: Under date of April 3, 1948, the following letter was received from Honorable Forest A. Harness, House of Representatives:

Dear Mr. Caemmerer:

I attach a detailed report from the Secretary of the Navy received in response to my recent inquiry regarding that Department's policy and method of procuring service medals.

Reference to the Commission is made in this instance in view of the fact that the Secretary seems to imply that the Commission has shared in the formulation of policy and standards which preclude procurement from private manufactures.

I shall greatly appreciate it, therefore, if you will fully explain the Commission's viewpoint and position in the matter.

The Secretary indicates that private manufacturers are unable to produce medallion art of quality comparable to that produced by the United States Mint. I naturally assume that the Mint maintains very high standards, but I have the distinct impression that there are private manufacturers equally able to meet any practicable standards. I shall greatly appreciate it, therefore, if you will comment particularly upon that phase of the matter.

Will you please return the attachment with your reply.

Sincerely yours,

Forest A. Harness

The Secretary stated that he acknowledged receipt of the correspondence and then referred copy of it to the members of the Commission for comment.

Held in Washington, D.C., May 7, 1948.

The seventh meeting of the Commission on the Status of Women, during the fiscal year 1948, was held in the Office in the Interior Department Building on Friday, May 7, 1948. The following members were present:

Mr. Clarke, Chairman,
Mr. Bailey,
Mr. Aldrich,
Mr. Robinson,
Mr. Brown,
Mr. Lavinie,
also Mr. F. Gessner, Secretary and
Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the meeting

of the Commission of the first year, held on March 24, 1947, were approved.

2. RESOLUTION OF BUSINESS: Under date of April 2, 1948, the following letter

was received from Honorable Robert A. Taft, House of Representatives:

Dear Mr. Gessner:

I attach a detailed report from the Secretary of the Navy received in response to my recent inquiry regarding that Department's policy

and method of procuring service medals.

Reference to the Commission is made in this instance in view of the

fact that the Secretary seems to imply that the Commission has agreed in

the formulation of policy and standards which provide procurement from

private manufacturers.

I shall greatly appreciate it, therefore, if you will reply explain

the Commission's viewpoint and position in the matter.

The Secretary indicated that private manufacturers are unable to

produce medals in the quantity required to that provided by the United

States Mint. I naturally assume that the Mint maintains very high standards

and I have the utmost impression that there are private manufacturers

capable also to meet my suggested standards. I shall greatly appreciate

it, therefore, if you will comment particularly upon that phase of the matter.

Very truly yours,
Robert A. Taft

The Secretary stated that he acknowledged receipt of the correspondence

and then referred copy of it to the members of the Commission for comment.

The Commission discussed the subject and concurred in a report by Mr. Lawrie. His report was embodied in a letter sent to Congressman Harness (Exhibit A and B) with enclosure.

3. DAUGHTERS OF THE AMERICAN REVOLUTION OFFICE BUILDING: The firm of Eggers & Higgins, Architects, of New York City, submitted a design for an addition to the Office Building wing of the Daughters of the American Revolution, between Constitution Hall and Continental Hall. It is to be built of limestone to match that part of the existing Office Building.

The Commission inspected the design and approved it (Exhibit C). Later in the day, the Commission visited the D. A. R. buildings and considered the addition in relation to the main buildings.

4. SHIPSTEAD-LUCE ACT SUBMISSIONS: The Commission advised with regard to the following submissions by the Inspector of Buildings of the District of Columbia:

(a) Application No. 1194. Sign on proposed Hot Shoppe Restaurant at 1623 H Street, N.W. The Commission approved the design to be placed over the main entrance, but requested that the plaques proposed to be placed on the piers, each side of the entrance, be omitted.

(b) Application No. 1193, 2300 Calvert St., N.W. Construction plans for proposed branch bank of the American Security and Trust Company, at this location were inspected. The Commission approved the plans, with the proviso that the lettering shown near the top of the building be removed, for although intended to be a frieze is clearly an advertising sign. The Commission indicated the location of a sign over the main entrance.

(c) Application No. 1185. Sign for the Metropolitan Bank Building, 613 15th Street, N.W. The design showed the proposed sign to be 30 feet long and 2' 9" high. The Commission disapproved it, since it exceeds the 25 square

The Commission discussed the subject and commented in a report by Mr. Lawrence. His report was enclosed in a letter sent to Congressman Lawrence (Exhibit A and B) with enclosure.

3. DRAFTING OF THE PROPOSED BUILDING: The firm of

Lawrence & Higgins, Architects, of New York City, submitted a design for an addition to the office building and of the structure of the American Revolution, between Constitution Hall and Continental Hall. It is to be built of limestone to match that part of the existing Office Building. The Commission inspected the design and approved it (Exhibit C). Later in the day, the Commission visited the site of the building and considered the addition in relation to the main building.

4. SITE-PLAN AND DETAILED: The Commission advised with regard

to the following conditions of the Inspector of Buildings of the District

of Columbia:

(a) Application No. 1194. Sign on proposed West 30th Street at

1195 West 30th St. The Commission approved the design to be placed over the main entrance, but requested that the sign be placed on the plaza, each side of the entrance, be omitted.

(b) Application No. 1195. Sign on West 30th St. at

for proposed entrance sign of the American Security and Trust Company, at this location were inspected. The Commission approved the design, with the proviso that the lettering shown near the top of the building be removed, for it is intended to be a device is clearly an advertising sign. The Commission indicated the location of a sign over the main entrance.

(c) Application No. 1196. Sign for the Metropolitan Bank Building, 615

15th Street, N.Y. The design showed the proposed sign to be 30 feet long and 8' 6" high. The Commission disapproved it, since it exceeds the 25 square

foot limit allowed by the Commission in the Shipstead-Luce Act area.

5. DESIGN FOR DEVELOPMENT OF THE GREAT PLAZA: Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, submitted in behalf of that Office a revised design for development of the Great Plaza opposite the Department of Commerce Building. The design was designated as Scheme 2-A, and proposed to provide parking space for 986 automobiles. There are about 1195 cars parked there at the present time.

The design provides for a central grass panel, 140 feet wide, extending eastward from the Oscar Straus Memorial Fountain, lined with trees and shrubbery in addition to the parking spaces. The Commission approved the design, subject to the omission of two roads across the panel, and subject also to the submission of architectural and planting details (Exhibit D).

6. PAINTINGS FOR POST OFFICE ANNEX IN SAN FRANCISCO: Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, submitted a letter, with photographs (Exhibit E), in behalf of that Office, requesting advice as to some mural paintings for the Rincon Annex Post Office at San Francisco, California. Specifically, advice was requested as to the following questions:

(a) Has the artist, by deviating from the approved cartoon, exceeded the license normally permitted him in the development of the final mural?

(b) What changes, if any, should be made in this mural which in the Commission's opinion would be a reasonable interpretation of the approved cartoon and still overcome our objections and similar objections expressed locally?

The Commission discussed the subject, and the conclusions reached were embodied in a report to Commissioner Reynolds (Exhibit E-1)

7. DESIGN FOR CHURCH BUILDING: The Secretary submitted a design for a proposed church building of the Second Church of Christ Scientists, to be built at First and C Streets, N.E.

The Commission inspected the design and disapproved it, because of poor

not limit allowed by the Commission in the Department of Public Works.
The Commission for the Department of Public Works, in its report, dated
January 19, 1934, submitted to the Commission, submitted to the
of that office a revised basis for development of the area, and
the Department of Public Works. The basis was submitted as follows:
and proposed to provide parking space for 250 automobiles. There are about
115 cars parked there at the present time.

The basis provides for a central area, 100 feet wide, extending
eastward from the main street, 100 feet wide, with a street and driveway
in addition to the parking spaces. The Commission approved the basis, subject
to the deletion of two roads across the area, and subject also to the
revision of architectural details (Exhibit 1).

2. THE COMMISSION FOR THE DEPARTMENT OF PUBLIC WORKS, in its report, dated
January 19, 1934, submitted to the Commission, submitted to the
basis providing for a central area, 100 feet wide, with a street and driveway
in addition to the parking spaces (Exhibit 2), in which it was proposed, requesting
advice as to some kind of parking for the area, which was submitted as follows:
San Francisco, California. Specifically, advice was requested as to the
following questions:

- (a) Has the basis, as submitted, been approved by the Commission, and if so, what changes, if any, should be made in the basis in the
the license normally permitted him in the development of the area?
- (b) What changes, if any, should be made in the basis in the
Commission's opinion would be a reasonable interpretation of the approved
action and will overcome or obviate the existing objections
expressed locally?

The Commission discussed the subject, and the Commission referred the
subject in a report to the Commission, dated January 19, 1934.

3. THE COMMISSION FOR THE DEPARTMENT OF PUBLIC WORKS, in its report, dated
January 19, 1934, submitted to the Commission, submitted to the
basis providing for a central area, 100 feet wide, with a street and driveway
in addition to the parking spaces (Exhibit 3), in which it was proposed, requesting
advice as to some kind of parking for the area, which was submitted as follows:
San Francisco, California. Specifically, advice was requested as to the
following questions:

design and of a type (a suggested colonial with church steeple) that would be inappropriate adjacent to the Senate Office Building.

The Commission took note of the fact that this church building is designated for the location that has been recommended by the Commission of Fine Arts for the proposed Senate Office Annex, provided for by Public Law 169, 80th Congress. Therefore, the Commission advised that the Senate Office Building Commission be consulted by the Church Building Committee before action is taken with reference to a revised design (Exhibit F).

8. PAINTING OF THE SECRETARY OF AGRICULTURE: Chairman Clarke stated that he had received a letter from Harry S. Moskovitz, 6242 Larchwood Avenue, Philadelphia, stating that he wished to be included in the list of painters recommended to paint the portrait of the retiring Secretary of Agriculture, Clinton P. Anderson. A list had been sent to the Department of Agriculture by the Chairman (Exhibit G), in which the Commission concurred.

The Commission reviewed a list of paintings by Mr. Moskovitz, and decided to have his name included among those recommended to paint the portrait of Secretary Anderson. The Department of Agriculture was informed accordingly (Exhibit G-1), as well as Mr. Moskovitz.

9. NAVY OCCUPATION SERVICE MEDAL: Commander Evan T. Shepard, of the Navy Department, in company with Mr. Arthur DuBois, of the Military Planning Division, War Department, submitted a revised model by Thomas Hudson Jones, sculptor, for the proposed Navy Occupation Service Medal.

Mr. Lawrie inspected the model, and upon his recommendation the Commission approved it (Exhibit H).

Mr. DuBois stated that the date 1945 might have to be omitted, since there were enlistments in 1946. In that event, the Commission suggested that the trident of Neptune could be raised.

design of a type (a suggested colonial with window arrangement) that would

be inappropriate adjacent to the Senate Office Building.

The Commission took note of the fact that this church building is designated for the location that has been recommended by the Commission of the fact for the proposed Senate Office Annex, provided for by Public Law 109, both Congress. Therefore, the Commission advised that the Senate

Office Building Commission be constituted by the Senate Building Committee

before action is taken with reference to a possible design (Exhibit 7).

2. ACTION OF THE SENATE BUILDING COMMITTEE: Chairman Clark stated

that he had received a letter from Mr. J. H. Hovick, Chief Architect, Bureau,

Washington, stating that he wished to be included in the list of painters

recommended to paint the portrait of the existing Secretary of Agriculture,

Clinton B. Anderson. A list was then sent to the Department of

Agriculture by the Chairman (Exhibit 8), in which the Commission commented.

The Commission reviewed a list of painters of Mr. Hovick, and

decided to have his name included among those recommended to paint the

portrait of Secretary Anderson. The Department of Agriculture was

informed accordingly (Exhibit 9), as well as Mr. Hovick.

3. NAVY DEPARTMENT ACTION: Chairman Clark stated, on the

Navy Department, in company with Mr. Arthur Jones, of the Military Planning

Division, the Department submitted a revised model of Thomas Edison Jones,

sculptor, for the proposed Navy Department Service Hall.

Mr. Bowie inspected the model, and upon his recommendation the Commission

approved it (Exhibit 10).

Mr. Jones stated that the date July 1914 might have to be omitted, since there

was no monument in 1914. In that event, the Commission suggested that the

subject of sculpture could be raised.

10. MEMORIAL BOOK ON SCULPTURE: The Commission expressed their appreciation to the National Sculpture Society on the publication of the book entitled "Enduring Memory." The Commission felt it should be of real help to committees having to do with War Memorials (Exhibit I)

11. ANDREW W. MELLON MEMORIAL FOUNTAIN: Mr. Finley submitted preliminary sketches for a proposed fountain, to be the gift of residents of the State of Pennsylvania primarily, in memory of the late Andrew W. Mellon, designed by Eggers & Higgins, Architects, of New York City; in accordance with authorization by Congress it is to be placed on the triangle in front of the National Gallery of Art.

Several alternate schemes for sculpture, designed by Sidney Waugh, sculptor, were shown and considered. These received the particular attention of Mr. Lawrie.

A preliminary sketch was tentatively agreed upon, and Mr. Finley said he would advise Mr. Eggers accordingly.

12. AMERICAN MILITARY CEMETERIES:

(a) At site of Ancient Carthage, in Tunis, Africa. The Commission considered two schemes prepared by Moore & Hutchins, Architects, of New York City, for an American Military Cemetery at the site of Ancient Carthage in Tunis, Northern Africa, presented by Brig. Gen. Thomas North, Secretary, and Mr. John F. Harbeson, Consulting Architect, of the American Battle Monuments Commission. Mr. Harbeson explained the drawings by saying:

"In both schemes (marked A and B) there is parking on the far side of the road, and entrance is made through a court. There is an office and records building and a memorial feature. There is a terrace across the top (here) with the chapel projecting so as to overshadow the corner and the museum at one end. There are some kinds of memorial features in there which are not yet studied. The flagpole is placed there (indicating), so it is partly connected with the memorial feature and partly with the graves area below. The terrace is at this place (indicating). The architects treat that as a covered arbor. It is possible that all of this could be left out, because olives do grow there, and it would be

12. MINUTES OF THE MEETING OF THE COMMISSIONERS OF THE DISTRICT OF COLUMBIA

13. MINUTES OF THE MEETING OF THE COMMISSIONERS OF THE DISTRICT OF COLUMBIA

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33. MINUTES OF THE MEETING OF THE COMMISSIONERS OF THE DISTRICT OF COLUMBIA

a means of taking care of that without a lot of expensive planting. It is difficult to realize that mass planting could be had, although there was some grass there.

Chairman Clarke asked, "How far from Carthage is this?"

Mr. Harbeson replied, "It is just outside of Carthage, but it is in Tunis. The other site we had hoped to get was on the bluff overlooking the Roman amphitheater. You could see the sea there. The archaeological people have found marble slabs, etc., at that location and asked us not to locate there. As to the second site, the archaeological people do not object to it."

The second scheme (B) indicated a somewhat different arrangement of the memorial features.

Continuing, Mr. Harbeson said, "We favored scheme A, the first one, which makes use of the high ground. In the other scheme (B) a good deal of grading would be necessary to build that up, and it did not seem to pay for itself in what was gained."

Chairman Clarke remarked, "I like the one on the left better (Scheme A), and I liked it better before Mr. Harbeson expressed his opinion that he liked it better. I think it is rather interesting. It sort of reflects the pattern of the old Roman city in a sense, which has some historic significance."

Commenting on the planting, Mr. Harbeson said, "In their treatment of the gardens they have kept very well to what is possible down there in Tunis. In the spring the grass is quite green, but you would never know it in August. While we were there we came upon a grass, called St. Augustine grass, I believe, which does very well in Florida and climates of that type.

Chairman Clarke replied, "Yes, I know what you mean. I still think, however, that you would have to put in an automatic sprinkling system."

Mr. Harbeson stated, "Fortunately there is water in that area."

After consideration of the two schemes, the Commission recommended the adoption of Scheme A (Exhibit J).

(b) Manila, Philippine Islands: Mr. Harbeson said, "This is the largest of the World War II Cemeteries; it is planned for 23,000 graves. It was designed by Gardner A. Dailey, architect, of San Francisco, and is the first one to get away from the rigid axis. The graves are arranged in concentric circles. There are three schemes. The cemetery is about 24 miles out from the center of Manila. Not much can be done in the way

a means of taking care of food without a lot of expensive equipment. It is difficult to realize that many planning people do not, I think, there was some sense.

Chairman Clarke asked, "How far from Cambridge is this?" Mr. Harrison replied, "It is just outside of Cambridge, and it is in the town. The other side we had hoped to get was on the right overlooking the human neighborhood. You could see the sea there. The architectural people have found middle class, etc., as that location and called us not to locate there. As to the second site, the architectural people do not object to it."

The second scheme (B) indicated a somewhat different arrangement of the

Memorial Testimony

Continuing, Mr. Harrison said, "The attached scheme A, the first one, which makes use of the high ground. In the other scheme (B) a good deal of grading would be necessary to build that up, and it did not seem to get for itself in what was gained."

Chairman Clarke remarked, "I like the one on the left better (scheme A)."

and I liked it better before Mr. Harrison expressed his opinion that he liked

it better. I think it is rather interesting. It sort of reflects the pattern

of the old Roman city in a sense, which has some historic significance."

Commenting on the planting, Mr. Harrison said, "In their treatment of the

gardens they have kept very well to what is possible down there in London. In the

spring the grass is quite green, but you would never know it in winter. While

we were there we came upon a grass, called it, I believe, which

does very well in flower and winter of that type.

Chairman Clarke replied, "Yes, I know what you mean. I still think, however,

that you would have to put in an automatic sprinkling system."

Mr. Harrison stated, "Unfortunately there is water in that area."

After consideration of the two schemes, the Commission recommended the

adoption of scheme A (Exhibit 5).

(b) Manila, Philippines Islands: Mr. Harrison said, "This is the largest of the islands in the Philippines; it is located 25,000 miles from the United States, designed by architect, or landscape architect, and is the first one to be built from the right side. The houses and streets are concentric circles. There are three schemes. The second one is about 25 miles out from the center of Manila. Not much can be done in the way

of grading, because rock comes fairly close to the surface.

"There are three schemes, and we would like to recommend one of them for certain reasons. We come in here (indicating) and the memorials buildings are here, spreading out here, if necessary, around this little knoll. This is the road, here, and it is the main entrance from Manila. The motor traffic would be stopped there (indicating) and from there on the people would walk to the memorial area and to the crosses and only officials would be brought in by motor car. The area has a nice natural promontory. There is an existing memorial growth of trees, because this at one time was a military reservation. It is a quarter of a mile from the graves area to the chapel."

Chairman Clarke remarked, "It would take a pretty huge element of architecture to justify that kind of a wall (calling attention to a wall that would have on it the names of soldiers buried there), wouldn't it?"

Mr. Harbeson replied, "Yes, of course, this being the largest cemetery; and since the appropriation is based on the number of soldiers to be buried, the architect has a very large appropriation to work on. His museum will provide space for 19,000 names, so he will have to have a certain amount of wall space. His thought was that he could put the museum away over there (indicating). It seems a little separated. His idea in this case was to have these things all with roofs but pretty much open underneath so you can go through."

Chairman Clarke said, "My own thought is with all of the curvature you need something on a straight line to resolve it. That looks a little weak to me. I like all of this, but when you combine it with that, you do not see anything but trees. I could see that form with some other plan, but all this going around and around just does not resolve. I do not see any reason why he should not start it there (indicating). You would not have to walk up there; and should not the chapel and the names be associated pretty closely?"

General North agreed, and said, "In our estimation, the chapel takes the place of the name on the headstone of the men whose body has not been identified."

Chairman Clarke said, "I think he should try to put those together. I think that is a little out of scale, though. I think he could squeeze that

of trading, because from some fairly close to the houses.
"I think the three reasons, and we would like to recommend one
of them for certain reasons. We come in here (interesting) and the
historical buildings are next, spreading out here, it necessarily
this little house. This is the road, however, it is the main entrance
from the house. The other building would be a good place (interesting) and
from there on the house would be an excellent place and to the
crosses and only outside walls of stone in the room. The
house has a nice natural prominence. There is an excellent natural growth
of trees, because this at one time was a building. It is
a matter of a mile from the house, there are to be a house."

William Clarke replied, "I would take a great deal of interest in

architecture to build that kind of a wall (interesting) to a wall that

would have on its sides of outside walls (interesting) would it be?

Mr. Chapman replied, "Yes, it would, this being the largest one, and

and since the approximation is based on the number of buildings to be built,

the architect has a very large approximation to work on. The house will

provide space for 12,000 houses, so he will have to have a certain amount of

well space. His thought was that he could not have a house away over there

(interesting). It seems a little scattered. The idea in this case was to have

these things all close together and have a house to be built.

William Clarke said, "I am thought it is all of the houses you need

something on a straight line to resolve it. That looks a little better to me.

I like all of them, but you combine it with that, you do not see anything

any more. I could see that with some other plan, but all this being

shown and shown that does not resolve. I do not see any reason why he should

not start it there (interesting). You would not have to walk up there; and should

not the other and the house be scattered pretty close by.

General North asked, and said, "I am thinking, the original plan the

idea of the house on the grounds of the house was not been identified."

William Clarke said, "I think the house is to be built together."

He said that is a little out of place, though. I think the house should be

up a bit. He could bring the scale down by bringing another row of trees along that walk. That would help the scale tremendously, swinging it around and bringing all of his architecture together here (indicating). I think the straight line with that and all of those elements are very handsome, but as it is the scheme does not hold together as a composition. Also, there is too much paving.

Mr. Murphy suggested that a little more rigidity be brought into the scheme.

After further consideration, the Commission advised that the scheme be given further study,- a restudy of the relationship of the buildings and a restudy of the roads and planting; for resubmission as a preliminary design to the Commission.

Mr. Harbeson was satisfied with this, and said, "Now, would it be possible, with this in mind, for us to go ahead with the grading plans for the burial areas?"

Chairman Clarke replied, "I think that would be very handsome. I think those curves are very handsome."

A report was sent to General North (Exhibit K).

13. PAINTINGS BY FRANCIS SCOTT BRADFORD: Mr. Harbeson said that Francis Scott Bradford has been proposed as a collaborator with Perry, Shaw & Hepburn, architects of Boston, for the cemetery at Cambridge, England, but the Commission asked to see samples of his work.

Photographs of paintings by Mr. Bradford were thereupon inspected. Chairman Clarke said, "In my opinion, I think he would be very competent. That looks very handsome. He can do things in a classic way or a free way. The other members of the Commission concurred (Exhibit L).

up a bit. It could bring the whole lot of material together and
these along with this. That would help the scale tremendously, bringing
it down and giving all of his architectural background (including)
I think the straight line with that and all of those elements are very
handsome, but as it is in the same does not hold together as a composition.
Also, there is too much going.

Mr. Mundy suggested that a little more might be brought into the

scheme.

After further consideration, the Commission advised that the scheme
be given further study, - a study of the relationship of the building and
a study of the roads and byways; the recommendation as a preliminary
design to the Commission.

Mr. Harrison was satisfied with this, and said, "Yes, would it be
possible, with this in mind, for us to have with the building plans
for the initial design?"

Chairman Mundy replied, "I think that would be very handsome. I

think these curves are very handsome."

A report was sent to General Mundy (Chairman).

Mr. Harrison of the Public Works Bureau; Mr. Harrison said that

Public Works Bureau had been proposed as a collaboration with the
State of Oregon, architect of Boston, for the construction of the
highway, and the Commission asked to see designs of this work.

Photographs of a sketch of Mr. Mundy's own design were presented.

Chairman Mundy said, "In my opinion, I think it would be very handsome."

That looks very handsome. We can be talking in a design very on a free way.

The other members of the Commission concurred (Chairman).

14. SCULPTURE BY JANET DECoux: Mr. Harbeson said, "You will remember that Ralph Walker asked if he might have as a collaborator Janet deCoux, and we brought you last month Janet deCoux's training statistics and also a series of photographs of her work. You turned down Janet deCoux, and now he has sent a letter asking again that she be considered." Mr. Harbeson then read a letter that he had sent in reply on the subject.

Chairman Clarke stated, "As I remember, we did not take any very definite action. I think what the Commission felt was that while Miss deCoux might be competent, there are a great many others, at least in our opinion, who are more competent sculptors who might be selected to do the work. When you have, say eighteen cemeteries, it seems a simple matter to pick eighteen outstanding sculptors who could work with an architect. I do not think normally the Commission would be inclined to turn Miss deCoux down, except for the fact that there are a great many more competent sculptors with more experience who could do the work better. I can understand, of course, why some sculptors and architects would not work together.

Mr. Lawrie said, "I think if Walker sees something that he wants in the ability of Janet deCoux he ought to be permitted to try it out, and I would suggest that we hold our opinion until she submits something that is satisfactory." Mr. Reinhard concurred in this by saying, "That is what I think."

The Commission thereupon agreed to accept the suggestion made by Mr. Harbeson to Mr. Walker, that if Miss deCoux would present sculpture that is satisfactory to him, which in turn would be acceptable to the Commission of Fine Arts and to the American Battle Monuments Commission, there would be no objection to taking Miss deCoux as sculptress for his project. (Exhibit M)

15. AMERICAN MILITARY CEMETERIES IN HAWAII AND PUERTO RICO: During the discussion of World War II Cemeteries that are now being planned for Europe and Africa, the Commission called attention to those intended for Hawaii and Puerto Rico, which are under the jurisdiction of the Quartermaster General, Department of the Army, and will thus be developed under Army Regulations.

The Commission expressed their appreciation of the simple, uniform manner in which the Cemeteries under the jurisdiction of the American Battle Monuments Commission are being developed, and felt the Cemeteries in Hawaii and Puerto Rico should be developed similarly. The Commission decided to bring the matter to the attention of Secretary of Defense Forrestal (Exhibit N).

16. ARLINGTON NATIONAL CEMETERY: During the discussion of World War II Cemeteries, Chairman Clarke stated that, while in France recently, he inspected several of the World War I Military Cemeteries, particularly those at Suresnes and Belleau Wood, and was much impressed with their dignity and simplicity, particularly with regard to the headstones, which are alike for officers and privates.

The Commission felt it would be very desirable to have similar regulations with regard to headstones adopted for the Arlington National Cemetery. The erection of large, massive monuments allowed officers under existing regulations should be prohibited, as they are a blot in the landscape. The matter was called to the attention of Secretary of Defense Forrestal by letter (Exhibit O).

17. ARTICLE ON CIVIC ART: Chairman Clarke stated that, before leaving for Europe early in April, he had asked Mr. Caemmerer to write an article on Civic Art in Washington, which could be reviewed by the Commission at this meeting. The question has been in the minds of the members of this Commission as to the type of article that is wanted for the proposed publication of the National Capital Park and Planning Commission, entitled "The Plan of the National Capital and its Environs."

Mr. Caemmerer stated that he had submitted a copy of the draft of the article to General Grant, and to one of the members of the National Capital Park and Planning Commission, Mr. A. P. Greensfelder, of St. Louis, who had suggested the article; that he had just received a telegram from Mr. Greensfelder stating that the "draft of article is excellent."

The members of the Commission, individually, offered suggestions, which were embodied in a final draft. The article was thereupon sent to General Grant, with the request that a printed proof thereof be submitted to the Commission of Fine Arts in due time (Exhibit P). (See also P-1)

18. STATUE OF GENERAL JOSE GERVASIO ARTIGAS: The Commission inspected a portrait statue of General José Gervasio Artigas, which Uruguay proposes to present to the United States. The statue is 11 1/2 feet high, cast in bronze, the General being in military uniform. He is considered the "George Washington" of that country. Mr. Lawrie considered the statue to be a fine piece of sculpture.

In the meantime a request was received from Senator Chapman Revercomb, Chairman of the Committee on Public Works, United States Senate, requesting a report on Senate Bill 2591, "To provide for the acceptance on behalf of the United States of a statue of General José Gervasio Artigas." The bill provides for a pedestal, site and landscaping, at the expense of the United States Government, and subject to the approval of design by the Commission of Fine Arts.

The Commission recommended enactment of the legislation, whereby erection of the statue in the District of Columbia would be authorized.

The Commission inspected several park reservations in the vicinity of the Pan American Union, and advised that the statue should be erected in proximity to it. A report was sent to Senator Revercomb (Exhibit Q)

Mr. Greenfelder stated that he had received a copy of the draft of

the article to General Grant, and to one of the members of the National

Capital Park and Planning Commission, Mr. J. H. Greenfelder, of St. Louis,

who had suggested the article; that he had also received a telegram from

Mr. Greenfelder stating that the draft of article is excellent."

The members of the Commission, individually, offered suggestions, which

were embodied in a final draft. The article was then sent to General

Grant, with the request that a printed proof thereof be submitted to the

Commission of Fine Arts in due time (Exhibit A). (See also A-1)

10. STATE OF CALIFORNIA: The Commission investigated

a portrait statue of General José Garibaldi, which Uruguay proposes

to present to the United States. The statue is 11 1/2 feet high, cast in

bronze, the general being in military uniform. He is considered the

"George Washington" of that country. Mr. Lawrie considered the statue to

be a fine piece of sculpture.

In the meantime a request was received from Senator Chapman Brevard,

Chairman of the Committee on Public Works, United States Senate, requesting

a report on Senate Bill 2201, "to provide for the acceptance on behalf of the

United States of a statue of General José Garibaldi." The bill

provides for a pedestal, site and landscaping, at the expense of the

United States Government, and subject to the approval of both of the

Commission of Fine Arts.

The Commission recommended enactment of the legislation, subject

to the opinion of the Senate in the District of Columbia should be authorized.

The Commission investigated several other reservations in the vicinity

of the San Antonio River, and advised that the same should be reserved

in entirety to it. A report was sent to Senator Brevard (Exhibit B)

19. STATUE OF GENERAL SIMON BOLIVAR: Chairman Clarke stated that he had received a letter several weeks ago from Mr. John C. Crane of the Simon Bolivar Memorial Foundation, regarding a statue of General Simon Bolivar to be presented to the National Capital by Venezuela. It is to be similar to a statue of General Bolivar which is to be dedicated by President Truman at Bolivar, Missouri, this summer, though the pedestal will be different.

Mr. Clarke said that Mr. Crane is anxious to have the General Simon Bolivar statue placed on the triangle at 18th and C Streets, N.W., where it would face the Pan American Union grounds, and that he would like to have the entire reservation dedicated to General Simon Bolivar, since he is the greatest of the South American Liberators.

The Commission felt the reservation in question should be properly landscaped, but felt that there should be legislation by Congress pertaining to the statue of General Simon Bolivar before there is definite action by the Commission of Fine Arts concerning it.

20. FREER GALLERY OF ART PURCHASES: The Commission inspected a number of works of art proposed for purchase by Director Wenley, and approved them (Exhibit R).

21. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on June 8, 1948.

The Commission adjourned at 4:00 p.m. The Commission were invited by Mr. Finley to have luncheon at the National Gallery of Art. The Commission had the pleasure of having Mrs. Lawrie as their guest at the luncheon.

19. STATE OF OHIO: Chairman Clarke stated that he had received a letter several weeks ago from Mr. John G. Crane of the Simon Bolivar Memorial Foundation, regarding a statue of General Simon Bolivar to be presented to the National Capitol by Venezuela. It is to be similar to a statue of General Bolivar which is to be dedicated by President Truman at Bolivar, Missouri, this summer, though the pedestal will be different. Mr. Clarke said that Mr. Crane is anxious to have the General Simon Bolivar statue placed on the triangle at 18th and O Streets, N.W., where it would face the Pan American Union grounds, and that he would like to have the entire reservation dedicated to General Simon Bolivar, since he is the greatest of the South American libertarians.

The Commission felt the reservation in question should be properly landscaped, but felt that there should be legislation by Congress pertaining to the statue of General Simon Bolivar before there is definite action by the Commission of fine arts concerning it.

20. EXHIBIT GALLERY OF ART: The Commission inspected a number of works of art proposed for purchase by Director Wadley, and approved them (Exhibit A).

21. NEXT MEETING OF THE COMMISSION OF FINE ARTS: The Commission decided to hold their next meeting in Washington on June 8, 1945.

The Commission adjourned at 4:00 p.m. The Commission were invited by Mr. Wadley to have luncheon at the National Gallery of Art. The Commission had the pleasure of having Mrs. Lurie as their guest at the luncheon.

THE SECRETARY OF THE NAVY

WASHINGTON

Honorable Forest A. Harness
House of Representatives

Dear Mr. Harness:

I am pleased to forward herewith further details concerning the procurement of medals by the Navy Department.

I have caused an investigation to be made of this matter covering a period of over 30 years. Prior to 1928 medals were procured from commercial sources and it was the experience of the Navy Department that this procurement policy was not satisfactory because of the attendant difficulties in procuring, firstly, appropriate designs which were acceptable to the Fine Arts Commission, secondly, in procuring medals, the workmanship of which was deemed in keeping with the standard required. It was also found that subsequent reorders of certain medals purchased on competitive bids were not satisfactory since lower bids from a different company than the one which supplied the original order resulted in procurement of medals which were not of the same finish and quality and necessitated almost the same amount of clerical work and inspection as the first order.

As the result of above difficulties the Navy Department in 1930 adopted the policy that all Navy decorations and medals should be procured from the United States Mint at Philadelphia. Subsequent to the adoption of this policy many of the problems previously experienced disappeared. The quality of the work performed by the Mint has been consistently of the highest order and, in the opinion of the Navy Department, superior to the workmanship on the medals previously procured from commercial concerns. Further, the manufacture of medals at the Mint has enabled the Navy Department to standardize its medals as to uniformity in color and design both of which are considered most essential in the type of medals issued to members of the Naval service.

During World War II the quantities of medals required appeared to make a deviation from this policy necessary, and accordingly, orders were placed with the Army for the procurement of certain medals. In June of 1946 it appeared that the Army was having some difficulty in placing contracts for these medals for various reasons. Therefore, it was decided by the Navy Department that in order to meet its requirements, the order for all medals in excess of the 2,300,000 included for the Navy in Army contracts would be cancelled. The Army consented to the revision and the Navy placed that portion of the revised order with the United States Mint.

The allegation that the cost of medals from the Treasury Department exceeds that of the commercial sources supplying the Army with medals cannot be substantiated by comparison of costs for the Victory Medal now being supplied to the Navy from both sources. While the medals furnished the Navy and War Departments are identical in design there are certain considerations which do not make the Navy Department and the War Department prices strictly comparable. The Mint price includes all costs to the Government except the cost of boxes while the War Department price includes the cost of boxes but not the cost of ribbon or the administrative expense of procurement.

It has been determined that the cost of medals to the War Department will be approximately $48\frac{1}{2}\phi$ per medal. The cost to the Navy Department for medals procured from the Treasury Department will be approximately 39¢ per medal. In order that these may be compared as closely as possible, the cost of the items enumerated in the above paragraph have been considered in the following table and the conclusion drawn that there is a saving of about $8\frac{1}{2}\phi$ per medal for those medals delivered to the Navy Department by the Treasury Department:

War Department average cost.....	\$0.484	
Add: Cost of Ribbon, not included in above	<u>.020</u>	.504
Navy Department average cost.....	0.390	
Add: Cost of Boxes.....	<u>.029</u>	<u>.419</u>
Approximate savings to the Navy per medal, compared with cost if War Department had centrally procured medals.....		.065

The above cost to the Government of the War Department's procurement does not reflect cost for inspection service nor procurement.

It was the original intent of the United States Mint to manufacture all Navy medals. However, designs for certain of the medals were so late in being approved by the Army, Navy, and Fine Arts Commission that it will necessitate a certain amount of sub-contracting in order for the Mint to complete the contract by 30 June 1948.

In the interest of unity of the armed services, a joint Army and Navy Board for consideration of policies with regard to medals and awards has been set up. In addition, Section 213 of the National Security Act of 1947 designated,

"coordination of procurement" as a function of the Munitions Board. It is anticipated that studies in regard to future procurement of all materials will be made by Joint Army-Navy Committees under the Munitions Board and will result in a clearly defined procedure for the procurement of medals.

I trust the foregoing satisfactorily answers your inquiry.

Sincerely yours,

John F. Sullivan

THE COMMISSION OF FINE ARTS

WASHINGTON

C
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Y

May 7, 1948.

Dear Congressman Harness:

Your letter of April 3, with a report, which is returned herewith, from the Secretary of the Navy, concerning the policy of the Navy Department in procuring service medals, has been carefully considered by the Commission of Fine Arts.

The Commission have always advised that medals be designed by a qualified sculptor or Medallist. A medal should be a work of art, and that is the first step in obtaining it. The second step is the reduction of the sculptor's model to medal size. This is accomplished by a precision machine that makes a true copy in steel, proportionately smaller in every dimension, from which the dies are made. Next, a powerful minting machine strikes the medals.

The United States Mint is, very naturally, well equipped in that respect.. Nevertheless, the Commission of Fine Arts, for many years, have been of the opinion that private firms should be allowed to submit bids for the production of medals, assuming that they are able to comply with the specifications. A large number of eminently satisfactory medals have been supplied by private contractors in the past.

The Commission have noted that there is to be a Joint Army-Navy Committee under the Munitions Board to study the question of procedure in the procurement of medals. This Commission will be pleased to cooperate in this matter.

For the Commission of Fine Arts:

Sincerely yours,

Honorable Forest A. Harness,
House of Representatives,
Washington, D. C.

Gilmore D. Clarke,
Chairman.

EXHIBIT B

May 7, 1942.

Dear Congressman Harless:

Your letter of April 3, with a report, which is returned herewith,

from the Secretary of the Navy, concerning the policy of the Navy Department in procuring service medals, has been carefully considered by the Commission of Fine Arts.

The Commission have always advised that medals be designed by a qualified sculptor or medalist. A medal should be a work of art, and that is the first step in obtaining it. The second step is the reduction of the sculptor's model to metal size. This is accomplished by a precision machine that makes a true copy in steel, proportionately smaller in every dimension, from which the dies are made. Next, a powerful minting machine strikes the medals.

The United States Mint is, very naturally, well equipped in that respect. Nevertheless, the Commission of Fine Arts, for many years, have been of the opinion that private firms should be allowed to submit bids for the production of medals, assuming that they are able to comply with the specifications. A large number of extremely satisfactory medals have been supplied by private contractors in the past.

The Commission have noted that there is to be a Joint Army-Navy Committee under the Munitions Board to study the question of procedure in the procurement of medals. This Commission will be pleased to cooperate in this matter.

For the Commission of Fine Arts:

Sincerely yours,

Clarence U. Clarke,
Chairman.

Honorable Forest A. Harless,

House of Representatives,

Washington, D. C.

ENCLOSURE

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

May 10, 1948.

Dear Sirs:

The Commission of Fine Arts, at their meeting on May 7, 1948, approved the design which you submitted for an addition to the office Building wing of the Daughters of the American Revolution buildings.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Messrs. Eggers & Higgins, Architects,
542 Fifth Avenue,
New York, New York.

EXHIBIT C

THE COMMISSION OF FINE ARTS

WASHINGTON

May 10, 1945

Dear Sirs:

The Commission of Fine Arts, at their meeting on May 7, 1945, approved the design which you submitted for an addition to the office building wing of the headquarters of the American Revolution buildings.

For the Commission of Fine Arts:

Sincerely yours,

William B. Clarke,
Chairman.

Messrs. Rogers & Higgins, Architects,

545 Fifth Avenue,

New York, New York.

Copy

The Commission of Fine/Arts

Washington

May 10, 1948

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on May 7, 1948, approved the revised preliminary design (Scheme - 2-A) which was submitted in your behalf by representatives of your office, for the development of the Great Plaza of the Triangle east of the Department of Commerce, subject to the omission of the two roads crossing the proposed center grass panel.

This approval is conditioned upon the submission and subsequent approval of detailed drawings for this development.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. W. E. Reynolds, Chairman,
Commissioner of Public Buildings,
Federal Works Agency,
Washington, D.C.

EXHIBIT D

copy
The Commission of Fine Arts

Washington

May 10, 1948

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on May 7, 1948, approved the revised preliminary design (Scheme - 2-A) which was submitted in your behalf by representatives of your office, for the development of the West Plaza of the Triangle east of the Department of Commerce, subject to the omission of the two rooms creating the proposed center glass panel.

This approval is conditioned upon the submission and subsequent approval of detailed drawings for this development.

For the Commission of Fine Arts:

Sincerely yours,

William D. Clarke,
Chairman.

Hon. W. W. Reynolds, Chairman,
Commission of Public Buildings,
Federal Works Agency,
Washington, D.C.

ENCLOSURE

The Commission of Fine Arts

Washington

May 5, 1948.

SA - San Francisco, Calif.
Rincon Annex Post Office
Murals

Mr. Gilmore D. Clarke, Chairman
Commission of Fine Arts
Washington, D. C.

Dear Sir:

In 1941 the Public Buildings Administration entered into a contract with an artist for twenty-seven murals depicting events in the history of San Francisco which were to be painted on the walls of the Rincon Annex Postal Station in that city. The contract provides that the preliminary designs, cartoons and final murals shall meet the approval of the Commissioner of Public Buildings.

The artist has completed and we have approved twenty-one of these murals. He has also completed four other murals which have not been approved. We request the Commission's advice on the following two murals:

Panel No. 25 - "Maritime and General Strike"

In January 1947, before preparing the full-size cartoon for this panel, the artist requested that he be permitted to change the subject matter. The request was granted with the stipulation that he should "indicate only factual incidents, and these should not be objectionable to any nation, race, or group of citizens." The photographs of the full-size cartoon did not contain specific reference to any particular organization or persons and we, therefore, approved it.

Photographs of the full-size cartoon and of the completed mural are attached.

We have not approved the final mural as we feel that the artist has introduced elements of a controversial nature, which we object to and which have at least in part been protested by local organizations.

The artist has recently been advised that our objections to this panel would be overcome by:

- a. The elimination of the service cap and uniform on the first figure to the right of the panel.
- b. The elimination of the letters "M.G.S." in the extreme right foreground and the two names and other wording below the wreath adjacent.
- c. The elimination of the flag or banner with its inscription shown to the right of the American flag.

We request that the Commission give us its opinion on the following questions:

The Commission of Fine Arts
Washington
May 2, 1948.

SA - San Francisco, Calif.
Rincon Annex Post Office
San Jose

Mr. Gilmore F. Clarke, Chairman
Commission of Fine Arts
Washington, D. C.

Dear Sir:

In 1941 the Public Building Administration entered into a contract with an artist for twenty-seven murals depicting events in the history of San Francisco which were to be painted on the walls of the Rincon Annex Postal Station in that city. The contract provides that the preliminary designs, cartoons and final murals shall meet the approval of the Commissioner of Public Buildings.

The artist has completed and we have approved twenty-one of these murals. He has also completed four other murals which have not been approved. We request the Commission's advice on the following two murals:

Panel No. 25 - "Maritime and General Strife"

In January 1947, before preparing the full-size cartoon for this panel, the artist requested that he be permitted to change the subject matter. The request was granted with the stipulation that he should "indicate only factual incidents, and these should not be objectionable to any nation, race, or group of citizens." The photographs of the full-size cartoon did not contain specific reference to any particular organization or persons and we, therefore, approved it.

Photographs of the full-size cartoon and of the completed mural are attached.

We have not approved the final mural as we feel that the artist has introduced elements of a controversial nature, which we object to and which have at least in part been protested by local organizations.

The artist has recently been advised that our objections to this panel would be overcome by:

a. The elimination of the service cap and uniform on the first figure to the right of the panel.

b. The elimination of the letters "W.C.B." in the extreme right foreground and the two names and other wording below the wreath adjacent.

c. The elimination of the flag or banner with its inscription shown to the right of the American flag.

We request that the Commission give us its opinion on the following questions:

1. Has the artist, by deviating from the approved cartoon, exceeded the license normally permitted him in the development of the final mural?
2. What changes, if any, should be made in this mural which in the Commission's opinion would be a reasonable interpretation of the approved cartoon and still overcome our objections and similar objections expressed locally?

Panel No. 22 - "The Culture of San Francisco"

Photographs of the full-size cartoon and of the completed mural are attached.

We approved this cartoon. We believe the final mural is a reasonable interpretation of the cartoon. We note, however, that the artist has introduced the names of individuals as titles of the books in the central background, which is inconsistent with our policy and we intend to have these names obliterated. However, before taking action on the final mural, we would appreciate receiving the Commission's comments on it.

Very truly yours,

W. E. Reynolds

Commissioner of Public Buildings

CC: Mr. Thorn
Mr. Wetzel

AST:ama:bj

1. Has the artist, by deviating from the approved cartoon, exceeded the license normally permitted him in the development of the final mural?
2. What changes, if any, should be made in this mural which in the Commission's opinion would be a reasonable interpretation of the approved cartoon and still overcome our objections and similar objections expressed locally?

Panel No. 22 - "The Culture of San Francisco"

Photographs of the full-size cartoon and of the completed mural are attached. We approved this cartoon. We believe the final mural is a reasonable interpretation of the cartoon. We note, however, that the artist has introduced the names of individuals as titles of the books in the central background, which is inconsistent with our policy and we intend to have these names obliterated. However, before taking action on the final mural, we would appreciate receiving the Commission's comments on it.

Very truly yours,

W. E. Reynolds

Commissioner of Public Buildings

CC: Mr. Thorn
Mr. Wetzel

AST:ams:dj

THE COMMISSION OF FINE ARTS

WASHINGTON

May 12, 1948

Mr. W. E. Reynolds
Commissioner of Public Buildings
Public Buildings Administration
Federal Works Agency
Washington, D.C.

SA - San Francisco, California
Rincon Annex Post Office Murals

Dear Sir:

The Commission of Fine Arts considered your communication of May 5, 1948, including photographs (a) of cartoons for mural panels numbered 22 and 25 and (b) of the completed but yet unaccepted murals in panels numbered 22 and 25, at a meeting held in Washington on May 7, 1948.

While the Commission of Fine Arts were not asked to express an opinion concerning the original designs for the proposed murals for the Rincon Annex Post Office in San Francisco, they are willing, nevertheless, to answer the questions raised in your letter, acting under the authority of the Act establishing the Commission of Fine Arts on May 7, 1910.

Panel No. 25 - "Maritime and General Strike"

It is the considered judgment of this Commission that an artist, in developing the final design for a mural from an approved sketch or cartoon, has the right to modify it slightly in order to improve the mural artistically as to color, to composition, and to design. However, it is our opinion that the artist may not modify the final work which in any way changes its subject matter or its meaning. By the introduction in the mural

THE COMMISSION OF FINE ARTS

WASHINGTON

May 12, 1948

Mr. J. E. Reynolds
Commissioner of Public Buildings
Public Buildings Administration
Federal Works Agency
Washington, D.C.

34 - San Francisco, California
Rincon Annex Post Office Murals

Dear Sir:

The Commission of Fine Arts considered your communication of May 5, 1948, including photographs (a) of cartoons for mural panels numbered 22 and 23 and (b) of the completed but yet unaccepted murals in panels numbered 22 and 23, at a meeting held in Washington on May 7, 1948.

While the Commission of Fine Arts were not asked to express an opinion concerning the original designs for the proposed murals for the Rincon Annex Post Office in San Francisco, they are willing, nevertheless, to answer the questions raised in your letter, acting under the authority of the Act establishing the Commission of Fine Arts on May 7, 1910.

Panel No. 22 - "Maritime and General Strikes"

It is the considered judgment of this Commission that an artist, in developing the final design for a mural from an approved sketch or cartoon, has the right to modify it slightly in order to improve the mural artistically as to color, to composition, and to design. However, it is our opinion that the artist may not modify the final work which in any way changes its subject matter or its meaning. By the introduction in the mural

of (a) an American soldier, of (b) "M.C.S.", of two names, and of other wording below the wreath, and of (c) the flag or banner shown to the right of the American flag, all of which we understand were not shown in the approved cartoon, this artist, in our judgment, has exceeded the license normally granted to artists.

Therefore, it is the opinion of this Commission that:-

- a. the elimination of the service cap and uniform on the first figure to the right of the panel,
- b. the elimination of the letters "M.C.S." in the extreme right foreground and the two names and other wording below the wreath adjacent, and
- c. the elimination of the flag or banner with its inscription shown to the right of the American flag,

would, in a large measure, overcome the objections which, it is our understanding, have been raised concerning this panel.

Panel No. 22 - "The Culture of San Francisco"

This Commission are of the opinion that the artist exceeded his authority in substituting books for the glass beaker and other elements shown above what appears to be a portrait of Robert Louis Stevenson.

The Commission of Fine Arts are of the opinion that the names shown on the backs of the books of the completed work should be removed in order that this mural may be in the spirit of the approved cartoon. While the Commission prefer the original conception of this small element in the composition, as shown in the cartoon, they would be satisfied if the books are shown without the names of individuals who are not portrayed in the mural.

Very truly yours,

THE COMMISSION OF FINE ARTS

Gilmore D. Clarke,
Chairman.

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

May 10, 1948.

Dear Mr. Hummer:

The Commission of Fine Arts, at their meeting on May 7, 1948, considered the design submitted by the Foster Engineering Company, Ltd., 4741 East Washington Street, Indianapolis, Indiana, for the proposed Second Church of Christ Scientist, to be built at C and First Streets, Northeast, Washington, D.C.

The Commission disapproved the design, because it is unsatisfactory for an important church building in that part of the City. The design does not show the degree of competency which is required for buildings in Washington.

The location in question, as above mentioned, is under consideration for use by the Federal Government as an Annex to the Senate Office Building. Therefore, before proceeding with plans, the Commission suggest that your Building Committee communicate with the Senate Office Building Commission. Enclosed is a copy of Public Law 169, 80th Congress, on the subject.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. J. Earl Hummer,
Chairman, Building Committee,
111 C Street, N.E.,
Washington, D.C.

EXHIBIT F

THE COMMISSION ON THE
BUILDING

May 10, 1942

Dear Mr. Hammer:

The Commission of Fine Arts, at their meeting on May 7, 1942, considered the design submitted by the Foster Engineering Company, Inc., 2741 East Washington Street, Indianapolis, Indiana, for the proposed Second Church of Christ Scientist, to be built at C and First Streets, Northeast, Washington, D.C.

The Commission disapproved the design, because it is unsatisfactory for an important church building in that part of the City. The design does not show the degree of competency which is required for buildings in Washington.

The location in question, as above mentioned, is under consideration for use by the Federal Government as an annex to the Senate Office Building. Therefore, before proceeding with plans, the Commission suggest that your Building Committee communicate with the Senate Office Building Commission. Enclosed is a copy of Public Law 100, 302, 69th Congress, on the subject.

For the Commission of Fine Arts:

Sincerely yours,

Glenn H. Clarke,
Chairman

Mr. J. Earl Hammer,
Chairman, Building Committee,
111 C Street, N.W.,
Washington, D.C.

COPY

145 East 32d Street,
New York 16, N.Y.
April 30, 1948.

Dear Mr. Thatcher:

This will acknowledge your letter of April 27th, indicating that Secretary Anderson plans to leave the Department in the near future and that, in accordance with the custom of the Department, you are anxious to have his portrait painted.

The Commission do not know about the work of Mr. Harry S. Moskovitz of Philadelphia. This does not mean that he is not a competent portrait painter, but we do not know anything of his work.

The following named are competent portrait painters, any one of whom the Commission are glad to recommend; the names are not given in any particular order, so that you may be free to make a selection of any one whom you think would prove satisfactory:

Wayman Adams--Carnegie Hall, New York City,
Louis Betts---912 Fifth Avenue, New York City
Sidney E. Dickinson--Carnegie Hall, New York City,
Charles Hopkinson--Fenway Studios, Boston, Mass.
John C. Johannson,--12 West 9th Street, New York City.

For the Commission of Fine Arts:

Sincerely yours,

GILMORE D. CLARKE,

Chairman.

Mr. Arthur B. Thatcher, Chief,
Office of Plant & Operations,
U.S. Department of Agriculture,
Washington, D.C.

EXHIBIT G

145 East 5th Street,
New York 10, N.Y.
April 30, 1946.

Dear Mr. Thatcher:

This will acknowledge your letter of April 27th, indicating that Secretary Anderson plans to leave the Department in the near future and that, in accordance with the custom of the Department, you are anxious to have his portrait painted.

The Commission do not know about the work of Mr. Henry G. Kosnovits of Philadelphia. This does not mean that he is not a competent portrait painter, but we do not know anything of his work.

The following named are competent portrait painters, any one of whom the Commission are glad to recommend; the names are not given in any particular order, so that you may be free to make a selection of any one whom you think would prove satisfactory:

Wayman Adams--Carnegie Hall, New York City.
Louis Batta--315 Fifth Avenue, New York City.
Stanley R. Dickinson--Carnegie Hall, New York City.
Charles Hopkinson--Henry Studios, Boston, Mass.
John E. Johnson--12 West 24th Street, New York City.

For the Commission of Fine Arts:

Sincerely yours,

WILLIAM D. THATCHER

Chairman

Mr. Arthur H. Thatcher, Chief,
Office of Plant & Operations,
U.S. Department of Agriculture,
Washington, D.C.

EXHIBIT 6

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

May 10, 1948,

Dear Mr. Thatcher:

I have to inform you that the Commission of Fine Arts, at their meeting on May 7, 1948, considered the application of Mr. Harry S. Moskowitz to paint the portrait of Secretary of Agriculture Clinton P. Anderson. The Commission reviewed a list of Paintings by Mr. Moskowitz, and recommend that you add his name to the list of painters sent to you on April 30th.

Sincerely yours,

H. P. Caemmerer,

Secretary.

Mr. Arthur B. Thatcher, Chief,
Office of Plant & Operations,
Department of Agriculture,
Washington, D. C.

COPY
THE COMMISSION OF FINE ARTS

WASHINGTON

May 10, 1948

Dear Mr. Thatcher:

I have to inform you that the Commission of Fine Arts, at their meeting on May 7, 1948, considered the application of Mr. Harry S. Moskowitz to paint the portrait of Secretary of Agriculture Clinton P. Anderson. The Commission reviewed a list of paintings by Mr. Moskowitz, and recommended that you add his name to the list of painters sent to you on April 30th.

Sincerely yours,

H. P. Cassemeyer,

Secretary.

Mr. Arthur R. Thatcher, Chief,
Office of Plant & Operations,
Department of Agriculture,
Washington, D. C.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

May 7, 1948.

Sir:

The Commission of Fine Arts, at their meeting today, approved a revised model for the Occupation Service Medal of the Navy, by Thomas Hudson Jones, sculptor. The model was submitted by Mr. Arthur E. DuBois, of the Military Planning Division.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

The Honorable

The Secretary of the Navy

Washington, D.C.

EXHIBIT H

THE COMMISSIONER OF THE BUREAU OF THE ARMY

WASHINGTON

MAY 7, 1948.

Sir:

The Commission of Fine Arts, at their meeting today, approved a revised model for the Decoration Service Medal of the Navy, by Thomas Hudson Jones, sculptor. The model was submitted by Mr. Arthur E. Jacobs, of the Military Planning Division.

For the Commission of Fine Arts:

Sincerely yours,

William D. Clarke,
Chairman.

The Honorable

The Secretary of the Navy

Washington, D.C.

WHT:THX

THE COMMISSION OF FINE ARTS

WASHINGTON, D.C.

May 7, 1948.

Dear Sirs:

The Commission of Fine Arts, at their meeting ~~today~~, were delighted to examine a copy of your recent publication entitled "Enduring Memory." It is a most interesting book and the illustrations of sculpture are indeed those of masterpieces. The Commission are convinced that the book will be real help in the problem of selecting designs for War Memorials. In itself the book is a contribution to the literature on sculpture.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

The National Sculpture Society,
1083 Fifth Avenue,
New York City, N. Y.

THE COMMISSION ON THE ARTS

WASHINGTON, D.C.

May 1, 1948.

Dear Sirs:

The Commission of Fine Arts, at their meeting today, were delighted to examine a copy of your recent publication entitled "Enduring Memory". It is a most interesting book and the illustrations of sculpture and indeed those of masterpieces. The Commission are convinced that the book will be of real help in the problem of selecting designs for War Memorials. In itself the book is a contribution to the literature on sculpture.

For the Commission of Fine Arts

Sincerely yours,

Harold D. Clarke,
Chairman.

The National Sculpture Society,

1035 Fifth Avenue,

New York City, N. Y.

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

May 17, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1948, were pleased to inspect two schemes (marked A and B) for an American Military Cemetery, designed by Moore & Hutchins, architects, of New York City, at the site of Ancient Carthage, in Tunis, Northern Africa.

The Commission approve Scheme A as the basis for further development. It was noted that it makes use of the high ground. Also, it seems to reflect the pattern of the old Roman city, which has historic significance.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Washington, D. C.

EXHIBIT J

May 18, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1948, were pleased to inspect two schemes (marked A and B) for an American Military Cemetery, designed by Moore & Kuchling, architects, of New York City, at the site of ancient Carthage, in Tunisia, Northern Africa.

The Commission approve scheme A as the basis for further development. It was noted that it makes use of the high ground. Also, it seems to reflect the pattern of the old Roman city, which has historic significance.

For the Commission of Fine Arts:

Sincerely yours,

Glenn B. Chase,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Washington, D. C.

THE COMMISSION OF FINE ARTS

WASHINGTON

May 17, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1948, were pleased to consider with you and Mr. Harbeson three schemes presented for the American Military Cemetery at Manila, Philippine Islands, designed by Gardner A. Dailey, architect, of San Francisco.

The Commission took note of the fact that this is to be the largest of the American Military Cemeteries of World War II, to provide for 23,000 graves. Also, the Commission noted that the graves are arranged in concentric circles, and that the Cemetery is thus a departure from the rigid axis. This the Commission consider interesting, but it presents problems with relation to location of the chapel and the museum, and arrangement of the approach, that will require further study. As shown in the schemes they seem detached from the graves area.

The Commission recommend a restudy of the relationship of the buildings and a restudy of the roads and planting, for resubmission.

For the Commission of Fine Arts:

Sincerely yours,

Brig. Gen. Thomas North,
Secretary,
American Battle Monuments Commission,
Washington, D.C.

Gilmore D. Clarke,
Chairman.

EXHIBIT K

May 11, 1945

Left General Horton

The Commission of the War, at their meeting on May 7, 1945, were pleased to consider with you and Mr. Harrison three schemes presented for the American Military Cemetery at Manila, Philippines Islands, designed by Captain A. Bailey, architect, of San Francisco. The Commission took note of the fact that this is to be the largest of the American Military Cemeteries of World War II, to provide for 25,000 graves. Also, the Commission noted that the graves are arranged in concentric circles, and that the Cemetery is thus a departure from the rigid axis. This the Commission considered interesting, but its present problems with relation to location of the chapel and the museum, and arrangement of the approach, that will require further study. As shown in the schemes they seem detached from the graves area. The Commission recommends a restudy of the relationship of the buildings and a restudy of the roads and planning for reclamation.

For the Commission of Fine Arts:

Sincerely yours,

Brig. Gen. Thomas Ross, Secretary, American Battle Monuments Commission, Washington, D.C.
Clarence D. Clarke, Chairman.

COPY

THE COMMISSION OF FINE ARTS
Washington

May 17, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1948, inspected photographs of mural paintings by Francis Scott Bradford, who has been proposed as a collaborator with Perry, Shaw and Hepburn, architects, of Boston, for the American Military Cemetery at Cambridge, England.

The Commission were well pleased with the photographs, which indicate that Mr. Bradford is a competent mural painter. The Commission therefore concur that he be chosen to collaborate with the architects above mentioned.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
American Battle Monuments Commission,
Washington, D.C.

EXHIBIT L

UNITED STATES OF AMERICA
WASHINGTON

May 17, 1943

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1943, inspected photographs of work submitted by Francis Scott Brundage, who has been proposed as a collaborator with Perry, Shaw and Neponset, architects, of Boston, for the American Military Cemetery at Oostburg, Ireland.

The Commission were well pleased with the photographs, which indicate that Mr. Brundage is a competent mural painter. The Commission therefore consider that he be chosen to collaborate with the architects above mentioned.

For the Commission of Fine Arts:

Sincerely yours,

William L. James,
Chairman.

Brig. Gen. Thomas G. Smith, Secretary,
American Battle Monuments Commission,
Washington, D.C.

RECEIVED

THE COMMISSION OF FINE ARTS

WASHINGTON

May 17, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1948, gave further consideration to the suggestion by Ralph Walker, architect, that Janet de Coux, sculptress, be chosen to collaborate with Voorhees, Walker, Foley & Smith, in providing sculpture for the American Military Cemetery at Hamm.

The Commission concur in the recommendation of Mr. Harbeson in this matter, namely, that if Mr. Walker feels confident that Janet de Coux, working in collaboration with him and under his direction, is capable of doing sculpture that will be of a character that will meet the approval of the American Battle Monuments Commission and of the Commission of Fine Arts, there will be no objection to having her chosen as the sculptress for this project.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
American Battle Monuments Commission,
Washington, D. C.

EXHIBIT M

THE COMMISSION ON FINE ARTS

WASHINGTON

May 17, 1945.

Dear General North:

The Commission of Fine Arts, at their meeting on May 7, 1945,

gave further consideration to the suggestion by Ralph Walker,

architect, that Janet de Coux, sculptress, be chosen to collaborate

with Voorhees, Walker, Foley & Smith, in providing sculpture for

the American Military Cemetery at Rome.

The Commission concurs in the recommendation of Mr. Harbeson

in this matter, namely, that if Mr. Walker feels confident that

Janet de Coux, working in collaboration with him and under his

direction, is capable of doing sculpture that will be of a character

that will meet the approval of the American Battle Monuments Commission

and of the Commission of Fine Arts, there will be no objection to

having her chosen as the sculptress for this project.

For the Commission of Fine Arts:

Sincerely yours,

Clifford U. Clark,
Chairman.

Brig. Gen. Thomas North, Secretary,

American Battle Monuments Commission,

Washington, D. C.

EXHIBIT M

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

May 18, 1948

Dear Mr. Secretary,

For several months the Commission of Fine Arts have advised the American Battle Monuments Commission concerning the designs for World War II Cemeteries, including the chapels and other appropriate embellishments to be included therein. Plans are being adopted that will reflect the talent of leading architects and artists of this country who have been engaged to prepare plans for American Military Cemeteries in Europe, in Africa, and in the Phillipine Islands.

This Commission have been informed recently that the proposed permanent World War II Cemeteries in Hawaii and in Puerto Rico do not come under the jurisdiction of the American Battle Monuments Commission, but rather will be developed by the Department of the Army in accordance with the existing regulations pertaining to "War Department" cemeteries. If this assumption is correct, the Commission of Fine Arts would regret if these two cemeteries were not made to conform with the World War II Cemeteries situated in other parts of the world. The high standards of design which obtain in the World War I Cemeteries in Europe mark them as the most distinguished and dignified among the cemeteries of the world; the Battle Monuments Commission are continuing the notably high standards of excellence in the layout and design of World War II Cemeteries.

This matter is respectfully brought to your attention in the hope that a directive may be issued with a view toward having the World War II Cemeteries, in those areas under the jurisdiction of the Army, developed in a manner so as to conform to the same high standards of excellence as those under the jurisdiction of the American Battle Monuments Commission.

If this Commission can be of assistance to representatives of your Department we shall be ready and willing to serve.

For the Commission of Fine Arts;

Sincerely yours,

Gilmote D. Clarke,
Chairman.

Hon. James Forrestal,
Secretary of Defense,
Washington, D. C.

EXHIBIT N

May 12, 1948

Dear Mr. [Name]

For several months the Commission has been working on the problem of the design of the new American automobile. The Commission has been studying the design of the new American automobile, and has been studying the design of the new American automobile. The Commission has been studying the design of the new American automobile, and has been studying the design of the new American automobile. The Commission has been studying the design of the new American automobile, and has been studying the design of the new American automobile.

This Commission has been informed recently that the proposed design of the new American automobile is not as good as it could be. The Commission has been informed recently that the proposed design of the new American automobile is not as good as it could be. The Commission has been informed recently that the proposed design of the new American automobile is not as good as it could be. The Commission has been informed recently that the proposed design of the new American automobile is not as good as it could be. The Commission has been informed recently that the proposed design of the new American automobile is not as good as it could be.

The Commission is respectfully brought to your attention in the hope that a directive may be issued with a view toward having the design of the new American automobile improved. The Commission is respectfully brought to your attention in the hope that a directive may be issued with a view toward having the design of the new American automobile improved. The Commission is respectfully brought to your attention in the hope that a directive may be issued with a view toward having the design of the new American automobile improved.

If this Commission can be of assistance to you in any way, please do not hesitate to write. We shall be ready and willing to serve.

For the Commission of the [Name]

Sincerely yours,

James H. [Name]

James H. [Name]
Secretary of the [Name]
Washington, D. C.

COPY
THE COMMISSION OF FINE ARTS
WASHINGTON

May 18, 1948.

Dear Mr. Secretary,

In connection with the establishment and the subsequent development of American Military Cemeteries of World War II by the American Battle Monuments Commission, in cooperation with The Commission of Fine Arts, the thought has been expressed by the members of this Commission that certain changes are desirable in the existing regulations pertaining to the development of the Arlington National Cemetery, more particularly with regard to the erection of officers' monuments.

The most dignified section of the Arlington National Cemetery, in the judgment of this Commission, is that in which the soldiers of the Civil War are buried; it is marked by the low well-spaced headstones, by grass, and by a canopy of trees. This area alone compares favorably with the World War I Cemeteries in Europe which are notable for their serene beauty and the eminent dignity of their simplicity.

A few weeks ago, on a visit to France, I took the opportunity to visit the American Military Cemeteries at Suresnes, at Belleau Wood, and at Bony, where I was deeply impressed by the uniform simple white marble crosses marking the graves of both officers and enlisted men who lie side by side; in my judgment, these are the most dignified and notable among the cemeteries of the world.

For many years the Commission of Fine Arts have abhorred the practice in the Arlington National Cemetery of permitting for officers bulky and undistinguished monuments in great variety, rather than to require uniformity for all ranks (with certain obvious exceptions) so as to secure the dignity and the simple grandeur which obtains in the cemeteries in Europe where lie the heroic dead of the American Army and Navy of World War I.

The Commission of Fine Arts hope that this suggestion of making changes in the existing regulations for the monuments for officers in Arlington may appeal to you, and that you may find it desirable to take such action as may be appropriate in the interests of having this National Cemetery developed in a manner more singularly appropriate for the military establishment.

If the Commission of Fine Arts may be helpful in connection with the problem referred to in this letter, or in any other related matter, we shall be pleased to confer with the appropriate representatives of the Department of National Defense whom you may designate.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. James Forrestal,
Secretary of Defense,
Washington, D.C.

EXHIBIT O

2011年12月

1954

James Earl Ray
Secretary of Defense
J. Edgar Hoover

Copy

The Commission of Fine Arts
Washington

May 11, 1948.

Dear General Grant:

In accordance with your request, I have
Pleasure in sending to you an article entitled "Civic Art in
Washington," prepared for the Commission by Mr. Caemmerer for
the proposed publication of the National Capital Park and Planning
Commission on "A Comprehensive Plan for the District of Columbia
and Environs."

I trust the subject matter of the article is along
the lines suggested by you and that it will meet your require-
ments without radical alteration. The statement has been edited
by the writer following a review by members of the Commission, a
number of whom contributed certain paragraphs.

The Commission would like to have a proof of the
article for review before publication.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Major General U. S. Grant III (Retired)
Chairman, National Capital Park and
Planning Commission
Washington, D.C.

EXHIBIT P

Washington

May 11, 1948.

Dear General Guesz:

In accordance with your request, I have pleasure in sending to you an article entitled "Civilis and the 'New World'" prepared for the Commission by Mr. Oscar Lewis, Director of the Division of Latin American Affairs, Department of State. The proposed publication of this article in the Commission's Bulletin for the Month of Columbia and "Civilis."

I trust the subject matter of the article is along the lines suggested by you and that it will meet your requirements without radical alterations. The statement has been submitted by the writer following a review by members of the Commission, a number of whom contributed certain paragraphs.

The Commission would like to have a review of the article for review before publication.

For the Commission of the Americas:

Sincerely yours,

Alfred J. Brown,
Chairman.

Major General H. H. Hunt III (Retired)
Chairman, National Defense Fund and
Planning Commission
Washington, D.C.

CIVIC ART IN WASHINGTON

Under the term Civic Art we include those buildings, monuments, institutions and the like that contribute to the beauty of a city, as well as those amenities that provide for the welfare and happiness of its people. Thus the term is used in a larger sense than it was some decades ago when attention was given primarily to beautifying the central portion of a city or town, without much regard to the appearance of the rest of it.

Civic Art in the City of Washington has undergone a development different from that of other cities and towns of this country. They, for the most part, were founded as settlements and grew haphazardly. They developed commercially and industrially before their civic leaders realized that something was lacking to make things agreeable and enjoyable for its citizens,--in other words, civic art as such was almost entirely lacking.

In the case of Washington, the City began with a Plan--a masterpiece in civic design, the work of an engineer-artist, Pierre Charles L'Enfant. He provided locations for public buildings with ample landscape setting, wide streets and avenues; public squares and reservations he embellished with fountains and other monuments; and he planned for a uniformly developed city as the home of this Government. He was familiar with Paris and with Versailles, where he spent his youth, and during his training he had studied the great works of art of the past.

Then, under the direction of President Washington and Secretary of State Jefferson, a monumental type of public building was selected for the Government establishments, namely the classical, as exemplified in the President's House, begun in 1792, and the United States Capitol, the cornerstone of which was laid by President Washington on September 18, 1793.

In November, 1800, the City of Washington became the seat of the Federal Government, but little was done to develop the L'Enfant Plan, and in a few years, or at most a few decades, it was practically forgotten. However, the National Capital idea was never lost sight of. The great master-architect Latrobe worked on both the Capitol and the President's House during the Administrations of Jefferson and Madison, and what is known as the old portion of the Capitol Building was completed by the distinguished New England architect, Bulfinch, in 1827. Thereupon, President Jackson adopted the design of the monumental classical Treasury Department building in 1836. The cornerstone of the Washington Monument was laid in 1848. By the admission of California in 1849 as the thirty-first State, the Union extended its boundaries from the Atlantic to the Pacific; thereupon, in 1850, the old Capitol was found to be too small, and designs were adopted for enlarging it to its present size. Construction work continued during the War between the States by direction of President Lincoln, and the statue of Freedom was set in place in December, 1863. Following the Civil War, improvements were undertaken to make the City worthy of a great Nation, under what is known as the "Boss Shepherd Regime" during the Administration of President Grant. Still further improvements were made following the Centennial Celebration in 1900, when the United States had become a world power, through plans of the Senate Park Commission of 1901, which revived and restored the L'Enfant Plan of 1791 and extended it over the entire District of Columbia.

Americans throughout the country know something about the City of Washington and hear more about it than of any other city or town, excepting possibly their own. They have a patriotic desire to see their National Capital, and come here

annually by the hundreds of thousands for inspiration; in 1947, by count, over a million persons visited the Lincoln Memorial. They know that here in Washington many of the great events of history have been enacted by leaders of the Nation--all the Presidents of the United States, statesmen in the Halls of Congress, Justices of the Supreme Court, and officials of the Government in the Executive Department. It has been well said that the Pageants and Parades that have taken place on Pennsylvania Avenue would form an outline of the History of the United States. The visitor to Washington sees here at the Heart of the Nation the numerous memorials dedicated to great Americans. He sees the tall, stately shaft, the Washington Monument, dedicated to the Father of our Country. It catches the first beams of the morning sun coming over the City that bears his name and its last rays at sunset. Three-fourths of a mile westward, on the main axis of the Central Composition of the National Capital, is the notable Lincoln Memorial. On the cross-axis, with the "White House" opposite, is the memorial to Thomas Jefferson, author of the Declaration of Independence.

A great many public and semi-public buildings of a monumental type, beautiful in design, were completed by the early part of the Twentieth Century, and Washington became known as the "Athens of America." But the criticism was made soon after that it presented an imperialistic flavor--beautiful in the center but the surrounding region shabby and even in slum condition. Furthermore, practically all improvements were westward.

Upon the establishment of the National Commission of Fine Arts in 1910, the Commission recognized this defect and undertook to improve the appearance of the City by fostering the plans of the Senate Park Commission of 1901, which, as heretofore stated, included the L'Enfant Plan. A beginning was made on the

development of Anacostia Park, some six miles in length, east of the Capitol, and a beginning was also made in the "Fort Drive," which is ultimately to encircle the City. Westward from the Washington Monument a large swampy area was reclaimed by the United States Engineers, and with the advice of the Commission was developed into Potomac Park, of some 600 acres, with the Lincoln Memorial at the terminus of the Mall.

In the year 1926, Congress created the National Capital Park and Planning Commission, with authority to maintain a Comprehensive Plan and plan for the "Washington of the Future," including the metropolitan area. The two Commissions cooperate closely in the work incident to the task of making the City of Washington an ever greater and more beautiful capital city. The Commission of Fine Arts is particularly concerned with projects pertaining to the Fine Arts,-- problems related to the Arts of architecture, sculpture, painting and landscape architecture.

In providing Civic Art for the National Capital, the City of Washington itself is considered as a work of art, a well-designed and beautiful fabric begun in the days of President Washington, which is today still incomplete. Due regard is given to the geographical location of the City, here at the "Gateway to the South;" in its latitude Washington is 300 miles south of Rome,--about the same as the City of Naples. To mitigate the heat of summer, the Commission of Fine Arts have encouraged the erection of fountains in all parts of the City, as indeed L'Enfant had intended. A further use of water, as an element of Civic Art, is offered by the City's 31 miles of waterfront, along the shores of the

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Potomac, and its tributary, the Anacostia River. The shoreline of Washington awaits further development; it still presents, in part, a rather shabby appearance.

As Washington has spread into the adjacent areas of Maryland and Virginia, the construction of bridges has become an important factor in the development of the City. This phase of Civic Art has for its outstanding achievement the Arlington Memorial Bridge, crossing the Potomac between the Lincoln Memorial and the Arlington National Cemetery. The Francis Scott Key Bridge, a mile northward, extends from historic Georgetown to Virginia. The John Philip Sousa Bridge, named in honor of the distinguished band leader, was completed a few years ago and crosses the Anacostia River from the terminus of Pennsylvania Avenue. Other bridges, to facilitate travel between Washington and Maryland and Virginia, are contemplated in the near future.

The population of the City of Washington, during the past two decades, has doubled, and today it is a city of fully a million inhabitants; the metropolitan area, including the City, has about a million and a quarter persons. It extends half way to Baltimore on the north, to Mount Vernon on the south, and an equal distance of about 15 miles east and west, comprising an area of about 900 square miles. The rapid growth of the City creates civic problems and those of Civic Art accordingly, and the time to plan for them is now. As residents have relocated to the newer sections of the City, they have left blighted areas, which materially detract from the beauty of the City as a whole. The Redevelopment Program, authorized by Congress, is planned to remedy this defect. Also, Congress has directed that all alley dwellings shall be abolished; this has been somewhat delayed, however, due to the housing shortage.

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Similarly, in order that the City of Washington may present an organic whole, the National Capital Park and Planning Commission and the Commission of Fine Arts are sponsoring a "decentralizing project" by the development of East Capitol Street for monumental public and semi-public buildings, and will be carried out subject to the approval of Congress.

Coincident with the problem of decentralization, so as to relieve congested areas in the center of the City, a series of "Underpasses" have been planned (several of them completed) at important street intersections, to facilitate traffic along arterial highways. Their architectural appearance is reviewed by the Commission of Fine Arts.

A further decentralization program pertains to the selection of sites for monuments and memorials in the newer sections of the City. In the center of the National Capital one may see fully a dozen generals on horseback in an area of two or three square miles. Committees on monuments and memorials dislike going to newer sections of the City to select a site. Yet the world-famous Adams Memorial, by Augustus Saint-Gaudens, is some three or four miles from the center of the City, in Rock Creek Cemetery, and is visited by thousands of persons each year. Instead of portrait statues, the Commission of Fine Arts now favor the symbolic type of monument.

Street lighting contributes to Civic Art and is indeed a phase of it when properly designed lamp posts, and other appropriate lighting fixtures, are considered. For the City of Washington there was designed many years ago, that is about the year 1912, a lamp standard by the distinguished painter member of the Commission of Fine Arts, Frank Millet, who lost his life in the Titanic disaster that year. It was adopted for use on residential streets and

parks, and has been copied in several cities throughout the country. It is simple in design, 10 feet 3 inches in height, with grooved pole surmounted by a glass globe. A double light lamp-standard, 15 to 18 feet high, designed by the late Henry Bacon, architect of the Lincoln Memorial, was adopted about the year 1932 for use on commercial streets.

The improvement of the Entrances to Washington is a phase of Civic Art of great importance to the National Capital. These projects have had the cooperation and assistance in particular of the Garden Club of America. Among the entrances to the National Capital to be mentioned are the: Wisconsin Avenue, Georgia Avenue, Sixteenth Street, Chevy Chase Circle, in Northwest Washington; Pennsylvania Avenue and Anacostia in the Southeast. All of these are approaches to the District of Columbia from Maryland. From the Virginia side there are the Highway Bridge, the Arlington Memorial Bridge, Lee Highway, Francis Scott Key Bridge and Chain Bridge.

The Smoke Nuisance is perhaps in itself not a subject for this chapter on Civic Art, but lest it be overlooked, a few words concerning it should be included, since it has a bearing on the objects of Civic Art.

To protect monumental buildings in Washington, as well as to protect the health of its citizens, smoking chimneys have been declared a nuisance. To remedy such "nuisance" the Commission of Fine Arts have for years recommended that smokeless combustion should obtain at all times. The heating plant designed and built for the Government a few years ago, at Fourteenth and C Streets, Southwest, is a model in this respect. The short smokestacks made possible by induced draft project above the plant only about 30 feet.

Experience in the development of the great cities of Europe, such as London and Paris (which Washington resembles more than any other city), shows that instead of planning for what some thought was too large, has been found to be not large enough. Victor Hugo, describing the City of Paris of 1482 in his Notre Dame de Paris, states that it was then "a great city." This was ten years before Columbus discovered America. Baron Haussmann, who is given credit for enlarging and beautifying the City of Paris about 1850-1870, made notable plans, but time has shown that even they have proven to be insufficient in extent.

There is needed perhaps first of all an Auditorium where great Conventions may be held. A great Stadium is needed where such great events as Olympic Games may be held. Also, much to be desired, is a National Opera House. These are a few among the needed projects of the future. A National Gallery of Art was urgently looked forward to for many years, but has been provided through the munificent gift of a building and a collection of works of art by the late Andrew W. Mellon and works of art from other donors. The National Gallery has an annual attendance of 2,000,000 persons. At a recent Exhibition of Masterpieces rescued during World War II, nearly 1,000,000 persons visited the National Gallery of Art to see them, during a period of five weeks. The Corcoran Gallery of Art specializes on American Paintings, and the Freer Gallery of Art, of the Smithsonian Institution, has a world-famous collection of Oriental Art.

The visitor to Washington finds that our National Capital is a City of "Standards," where great projects have been developed along the lines of dignity, good order, and beauty. "Sky-scrappers" are not permitted, so that

the City has a uniform sky-line. In fact, the Commission have adopted a rule that no building shall compete in importance with either the dome of the Capitol or with the Washington Monument.

Under what is known as the "Shipstead-Luce Act," the Commission of Fine Arts are given authority by Congress to advise on the height, exterior design, and the material of construction of private buildings adjacent to public buildings and parks in specified areas of the City. Advertising signs in that area are limited by the Commission to 25 square feet in size. If it were not for this law, Pennsylvania Avenue would today look like Broadway in New York. Individuals on occasion have resented the Act, but the decisions of the Commission have prevailed.

Thus, in the development of Civic Art for the City of Washington, the Commission of Fine Arts have been helpful in keeping, as one might say, unworthy things out of Washington. Occasionally projects, which come in the category of "monstrosities", are proposed but when it has been made known to the promoters that the Commission of Fine Arts would oppose them, that has usually been the end of them. About 25 years ago a group proposed a slaughterhouse on the Virginia side of the River not far from where the west end of the Arlington Memorial Bridge is now built. The Commission of Fine Arts protested vehemently, and when the matter was brought to the attention of Congress, leaders in Congress threatened to bring a stop to appropriations for completion of the Bridge.

During recent years the Commission of Fine Arts have witnessed material changes in the general character of artistic creation, particularly within the field of architecture; changes in our economic and in our social life are

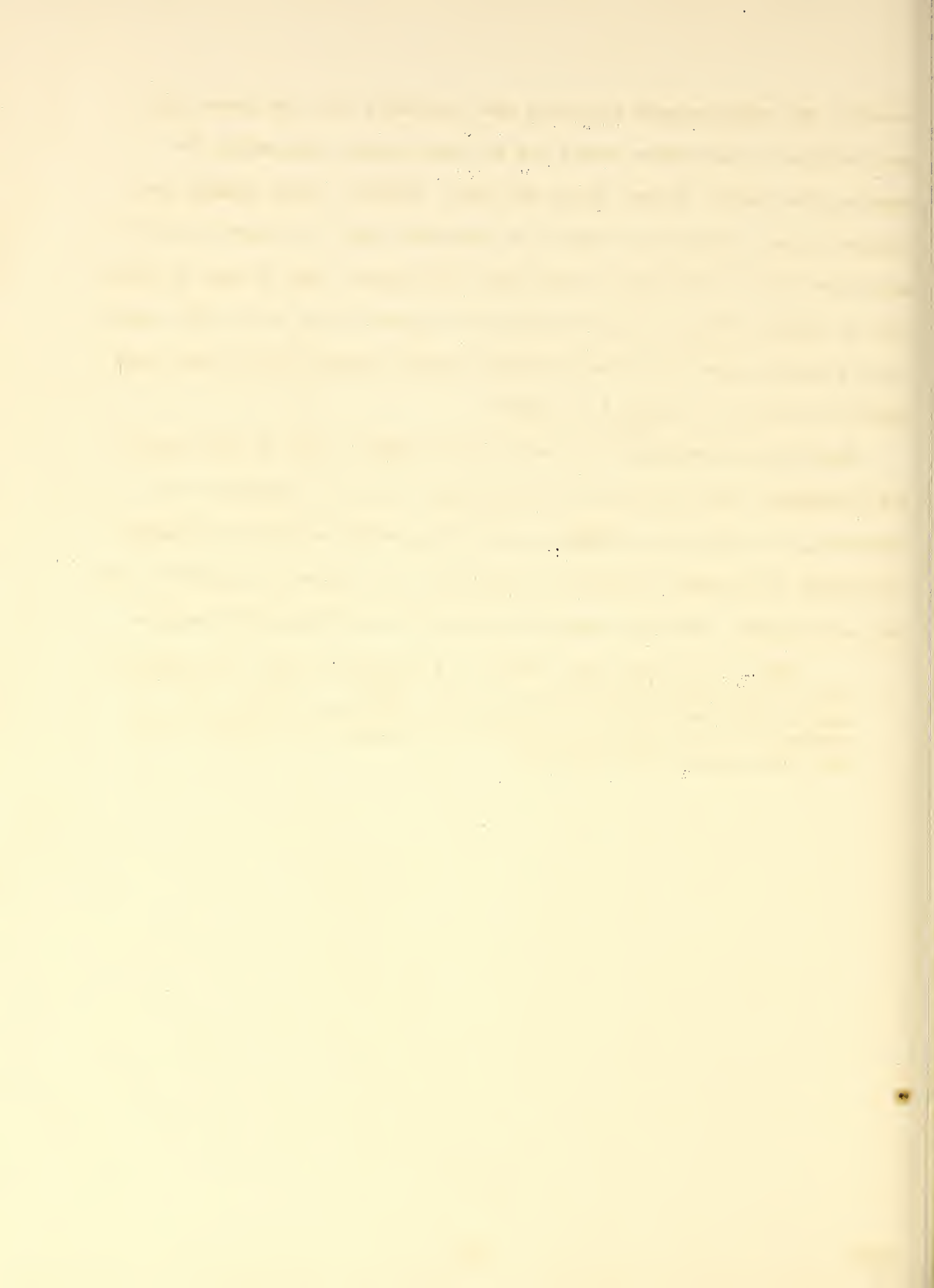
clearly manifested in every phase of human endeavor. Insofar as the National Capital is concerned, changes in architectural expression fortunately have been gradual, for the Commission have not sanctioned the abandonment of the classic background that had its origin here following the founding of the City. The Commission have urged adherence to beauty of form, to excellence of proportions and to permanence of materials, all attributes of design exemplary of the art of architecture of the past. These attributes, the Commission believe, must continue to dominate the design of our important buildings erected as important elements in the future development of the City of Washington. Thus, among the newer "classic" buildings there are the National Academy of Sciences, by Bertram G. Goodhue, the Federal Reserve Building, by Dr. Paul P. Cret, adjacent to it, both forming part of the frame for the Lincoln Memorial, and the Folger Shakespeare Library on East Capitol Street, also designed by Dr. Cret.

As architectural designs of monumental buildings are simplified, room is made available for rich embellishment by the sculptor and the painter, thereby providing a greater distinction in our buildings, a distinction which will tend to make them wholly American in their flavor. The strict and rigid compliance with the tenets of the classical school in architecture are being superseded by designs for monumental buildings that indicate a fresh approach. As to designs, the Commission make a distinction between monumental buildings for major locations and to general Government office buildings for secondary locations. Modernistic buildings that are not in harmony in design with their surroundings are naturally disapproved, since they would be out of harmony in the Washington scene. There is no reason,

however, why well-designed buildings that harmonize with the prevailing architecture in Washington should not be functionally successful; for example, the Federal Reserve Board building. Radical street changes and changes in park reservations are to be deplored, for high regard should be maintained for the statement of President Washington, made on June 1, 1799, when he advised "that no departure from the engraved plan of the City ought to be allowed, unless imperious necessity should require it, or some great public good is to be promoted thereby."

The City of Washington has grown with the Nation, and as the home of the Government the high standards established for it by Washington and Jefferson, with the aid of L'Enfant, are being maintained by the agencies authorized by Congress to attend to plans for the further development of our National Capital. Of this, former President Herbert Hoover well said,--

"This is more than the making of a beautiful city. Washington is not only the Nation's Capital, it is the symbol of America. By its dignity and architectural inspiration we stimulate pride in our country, we encourage that elevation of thought and character which comes from great architecture."



NATIONAL CAPITAL PARK AND PLANNING COMMISSION

WASHINGTON, D. C.

May 20, 1948.

Mr. Gilmore D. Clarke, Chairman,
Commission of Fine Arts
Interior Department Building
Washington 25, D.C.

Dear Mr. Clarke:

Thank you very much for your letter of May 11 and the enclosed article entitled "Civic Art in Washington," prepared for your Commission by Mr. Caemmerer at the request of this Commission.

While we have not yet had an opportunity to review the article, I want to assure you that before publication a proof of the article will be made available to your Commission for review.

We appreciate very much the cooperation of your Commission in the preparation of this article.

Sincerely yours,

U. S. Grant, 3rd,
Major General, U.S.A., Ret.
Chairman.

WASHINGTON, D. C.

May 20, 1946.

Mr. Clarence L. Clarke, Chairman,
Commission of Fine Arts
Interior Department Building
Washington 25, D.C.

Dear Mr. Clarke:

Thank you very much for your letter of May 11
and the enclosed article entitled "Police in Washington,"
prepared for your Commission by Mr. [Name] as the re-
quest of this Commission.

While we have not yet had an opportunity to
review the article, I want to assure you that before
publication a proof of the article will be made avail-
able to your Commission for review.

We appreciate very much the cooperation of your
Commission in the preparation of this article.

Sincerely yours,

U. S. [Name], [Title]
Major General, U.S.A., Ret.
[Signature]

Copy

The Commission of Fine Arts

Washington

S. 2591

May 10, 1948.

Dear Senator Revercomb:

Your communication of May 3, with which you submitted for report a copy of Senate Bill No. 2591, to provide for the acceptance on behalf of the United States of a statue of General Jose Gervasio Artigas, received the attention of the Commission of Fine Arts at their meeting on May 7, 1948.

The Commission favor the enactment of the proposed legislation. During the meeting on May 7, the Commission inspected the statue and they were well pleased with it. The statue should be placed in proximity to the grounds of the Pan American Union. A specific location would be chosen upon the enactment of the legislation by the Congress, whereupon the Commission would also advise as to a pedestal.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable Chapman Revercomb, Chairman,
Committee on Public Works, at the Constitution & Clay Art
Room 412 Senate Office Building,
Washington, D.C.

The Commission of Fine Arts
Washington

May 10, 1948

Dear Senator Stevenson:

Your communication of May 7, which asked you submitted for report a copy of Senate Bill No. 399, to provide for the acceptance on behalf of the United States of a statue of General Jose Gervasio Artigas, received the attention of the Commission of Fine Arts at their meeting on May 7, 1948. The Commission favor the enactment of the proposed legislation. During the meeting on May 7, the Commission inspected the statue and they were well pleased with it. The statue should be placed in proximity to the grounds of the Pan American Union. A specific location would be chosen upon the enactment of the legislation by the Congress, wherein the Commission would also advise as to a pedestal.

For the Commission of Fine Arts:

Sincerely yours,

Glenn D. Clarke,
Chairman.

Honorable Stephen Stevenson,
Committee on Public Works,
U. S. Senate Office Building,
Washington, D. C.

80TH CONGRESS
2D SESSION

S. 2591

IN THE SENATE OF THE UNITED STATES

APRIL 30, 1948

Mr. CAIN (by request) introduced the following bill; which was read twice
and referred to the Committee on Public Works

A BILL

To provide for the acceptance on behalf of the United States
of a statue of General Jose Gervasio Artigas, and for other
purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That the Secretary of the Interior is authorized to accept on
4 behalf of the United States the bronze statue of General
5 Jose Gervasio Artigas, as a gift from the people of Uruguay,
6 and erect the same on a suitable site to be selected by the
7 Director of the National Park Service, Department of the
8 Interior, with the approval of the Commission of Fine Arts
9 and the National Capital Park and Planning Commission, in
10 a public park or other federally owned property in the Dis-

1 trict of Columbia. Such statue shall not be erected until
2 the plans and specifications for the pedestal and landscaping
3 have been submitted to and approved by the Commission
4 of Fine Arts. The preparation of the plans and specifications
5 for the pedestal and landscaping and the erection of the
6 statue shall be under the supervision of the Director of the
7 National Park Service.

8 SEC. 2. There is authorized to be appropriated such
9 funds as may be necessary to carry out the provisions of this
10 Act, including the design and construction of a suitable
11 pedestal for such statue, the landscaping of the adjacent area,
12 and the necessary plans therefor.

A BILL

To provide for the acceptance on behalf of the United States of a statue of General Jose Gervasio Artigas, and for other purposes.

By Mr. CAIN

APRIL 30, 1948

Read twice and referred to the Committee on
Public Works

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Jade. Chinese, late Chou dynasty,
5th to 3rd century B. C.
- 1 Bronze Mirror. Chinese, T'ang dynasty.
- 1 Painting. Chinese, Yuan dynasty, 14th
century. By Wang Meng.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

April 30, 1948.

A. Wetmore, Secretary,
For the Regents of the Smithsonian Institution.

May 7, 1948.

Gilmore D. Clarke, Chairman,
For the Commission of Fine Arts.

Katharine N. Rhoades.

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katherine W. Rhoads, or Mrs. Eugene Meyer, as provided in Paragraph A of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Jade, Chinese, late Chou dynasty, 5th to 3rd century B. C.
- 1 Bronze Mirror, Chinese, Tang dynasty.
- 1 Painting, Chinese, Yuan dynasty, 14th century. By Wang Meng.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

April 30, 1948.

A. Wetmore, Secretary,
For the Regents of the Smithsonian Institution.

May 7, 1948.

Clifford B. Clarke, Chairman,
For the Commission of Fine Arts.

Katherine W. Rhoads.